
The University of the Arts



Course Catalog

1996-1997

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Course Catalog 1996-1997

Philadelphia College of
Art and Design

Philadelphia College of
Performing Arts

College of Media
and Communication

The University of the Arts
320 South Broad Street
Philadelphia, PA 19102

1-800-616-ARTS

The University of the Arts

The University of the Arts is the only university in the nation that is devoted exclusively to education and professional training in the visual and performing arts. The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. Located in central Philadelphia, The University of the Arts offers comprehensive curricula in design, fine arts, crafts, media arts, art education, music, dance, and theater arts, and prepares its students to assume over one hundred career paths in the visual and performing arts and related fields.

The University of the Arts
320 South Broad Street
Philadelphia, PA 19102

215-732-4832

1-800-616-ARTS

fax 215-875-5458

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national or ethnic origin, or disability. Direct inquiries to the Office of the Associate Provost/ADA Coordinator, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102; (215) 875-5484.

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Academic Calendar

1996-1997

Fall 1996

Friday, August 30
English placement exams
Music placement exams

Friday, August 30 and Saturday, August 31
New student orientation
Student residences open/move-in

Monday, September 2
Labor Day holiday

Tuesday, September 3
Advising/registration for new transfers, graduate, and
returning students, 10:00 am - 3:00 pm

Wednesday, September 4
Advising/registration for new freshmen,
10:00 am - 3:00 pm

Thursday, September 5
Fall semester classes begin
Late registration

Thursday, September 5 – Friday, September 20
Drop/add period
Late registration

Saturday, September 21
Dance Extension classes begin

Friday, September 27
Drop/add period for PCPA ensembles ends

Monday, October 7
Deans and directors submit Spring '97 courses

Friday, October 18
Last day for removal of "Incomplete" (I) grades from Spring '96

Monday, October 21
Automatic conversion from "I" to "F" grade

Friday, October 25
Last day to withdraw with a "W" grade

Saturday, October 26
Open House

Monday, November 4 – Friday, November 15
Advising for Spring '97 registration

Monday, November 11 – Friday, November 15
Registration for Spring '97
Graduation petitions for Dec. '96, May '97 and
Aug. '97 due to Registrar

Thursday, November 28 – Sunday, December 1
Thanksgiving vacation
Residence halls remain open

Friday, December 13
Fall 1996 classes end

Monday, December 16
Examinations, critiques, and juries begin

Friday, December 20
Grades due to Registrar
Documents for students graduating Dec. '96 due to Registrar

Saturday, December 21
Residence halls close at 12:00 noon
Dance Extension classes end

Spring 1997

Wednesday, January 1
New Year's Day holiday

Wednesday, January 8
PCAD academic review

Thursday, January 9
PCPA academic review
CMAC academic review

Monday, January 20
Martin Luther King holiday

Tuesday, January 21
Spring semester classes begin

Tuesday, January 21 – Friday, January 31
Drop/add period
Late registration

Friday, February 7
Drop/add period for PCPA ensembles ends

Monday, February 24 – Friday, February 28
PCAD freshmen major selection week

Friday, February 28
Deans & directors submit courses for Fall 1997 to Registrar
Last day for students to resolve Incomplete "I"
grades from Fall '96 semester

Monday, March 3
Automatic conversion from "I" to "F" grade

Friday, March 7
Last day to withdraw with a "W" grade
Deadline for returning former students to
petition for May '97 graduation

Monday, March 10 – Sunday, March 16
Spring break/residence halls remain open

Saturday, March 15
1997–1998 Financial Aid Applications Due

Monday, March 17
Spring '97 classes resume

Saturday, March 29
Open House

Monday, April 7 – Friday, April 18
Advising for Fall '97 registration

Monday, April 14 – Friday, April 18
Registration for Fall '97

Friday, May 2
Spring '97 classes end

Monday, May 5 – Friday, May 9
Examinations

Monday, May 5 and Tuesday, May 6
Registration for summer sessions I & II

Monday, May 12 – Thursday, May 15
Studios, critiques and juries

Friday, May 16
Final grades due to Registrar

Saturday, May 17
Student residences close at 12:00 noon

Wednesday, May 21
Awards ceremony

Thursday, May 22
Commencement ceremony

Summer 1997

Monday, May 19
Summer session I begins
Continuing Studies summer session I begins

Monday, May 26
Memorial Day holiday

Wednesday, June 25
PCAD Summer MFA program begins

Friday, June 27
Summer session I ends

Monday, June 30
Summer session II begins
Continuing Studies summer session I ends

Friday, July 4
Independence Day holiday

Monday, July 7
Summer World of Dance begins

Friday, August 1
Summer World of Dance ends

Friday, August 8
Summer session II ends

Friday, August 15
PCAD Summer MFA program ends

Mission Statement

The University of the Arts is an institution of higher education centered in the arts. Its undergraduate and graduate academic programs prepare students for professions in the visual and performing arts and related fields. Honoring the traditions of the disciplines it teaches, the University provides a dynamic milieu for creative exploration, innovation, and intellectual investigation, extending the practice and understanding of the arts and the arts professions. Committed to lifelong education and the advancement of the arts in our society, the University serves as an educational and creative resource for the arts community and as a matrix, catalyst, and nexus for arts activities and organizations. Its instruction and related research, production, and service activities foster aesthetic excellence and creativity and encourage interaction among the arts.

History of The University of the Arts

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art (PCA) was formed in 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Art Centennial Exposition. In 1948, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the Philadelphia College of Art and Design (PCAD) of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum education, and art education.

The performing arts programs of The University of the Arts date from 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy (PMA). PMA became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study—one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts (PCPA) in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of PCPA and in 1983 the School of Theater was created, thus achieving the college's ideal program of studies: dance, music, and theater arts.

In 1985, PCA and PCPA joined to become the Philadelphia Colleges of the Arts, and in 1987, The University of the Arts was inaugurated. Beginning in the Fall of 1996, the University will introduce a new academic unit, the College of Media and Communication, which will emphasize the cross-fertilization of art, technology and communication. The first program to be offered will be in Writing for Media and Performance, followed by Multimedia Design in 1997.

The University of the Arts is the largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in the visual and performing arts and emerging creative fields.

Philadelphia College of Art and Design

The Bachelor of Fine Arts is a degree program with majors in Crafts, Graphic Design, Illustration, Painting, Printmaking/Book Arts, Photography/Film/Video/Animation, and Sculpture. A major in Industrial Design leads to the Bachelor of Science degree.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and Master of Fine Arts in Ceramics, Sculpture and Painting. Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the Philadelphia College of Art and Design. A Concentration in Art Therapy is offered within the liberal arts electives category.

Philadelphia College of Performing Arts

The School of Dance offers four-year Bachelor of Fine Arts degrees in Ballet, Modern and Jazz/Theater Dance Performance, Dance Education, and a two-year Certificate in Dance.

The School of Music offers a four-year Bachelor of Music degree in Performance or Composition with a jazz/contemporary focus. Additional programs are the four-year Undergraduate Diploma and the two-year Certificate of Music.

The School of Music offers the Master of Arts in Teaching in Music Education and will offer the Master of Music in Jazz Studies beginning in the Fall of 1997.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts, with programs in Acting or Musical Theater.

College of Media and Communication

The Writing for Media and Performance major is the inaugural program of this new college. The first class will enroll in the Fall of 1996, beginning a four-year course of study leading to a Bachelor of Fine Arts Degree. A major in Multimedia Design, also culminating in the BFA, will be installed in the Fall of 1997.

Accreditation

The University of the Arts has the approval of the Commonwealth of Pennsylvania to grant degrees in the visual, performing and related arts and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education, Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; Telephone: 215-662-5606). The Philadelphia College of Art and Design is accredited by the National Association of the Schools of Art and Design, and the Industrial Designer's Society of America. The School of Music is also accredited by the National Association of Schools of Music.

Admission

Barbara Elliott

Director of Admission

First Floor, Dorrance Hamilton Hall

215-732-4832

The admission requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world and address their environment in a positive, individual manner; and who bring energy, concern and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity and seeks in its students a broad range of intellectual, artistic, extracurricular and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age or handicap. Each applicant is considered individually, and the Director of Admission may make an exception to any requirement.

Each college at The University of the Arts has special admission criteria related to its course of study. Admission to the College of Performing Arts is based primarily on an audition, specific to the discipline the applicant intends to pursue. Applicants to the College of Art and Design are evaluated on the basis of their portfolio and academic performance. Candidates to the College of Media and Communication are evaluated primarily on their academic performance, supported by a portfolio.

Since admission to the University is based upon a combination of factors, students should be aware of all of the admission requirements when submitting an application and realize that the Admission Committee will base its decision on the sum total of these factors.

Students regularly enter the University at the beginning of the academic year in September, although the College of Art and Design accepts a number of Foundation students for a special January matriculation program. Advanced-standing applicants to major departments in the College of Art and Design are considered on a space-available basis. January applicants to the School of Music and School of Dance are also accommodated on a space-available basis. First-time freshmen are admitted to The School of Theater Arts only in the fall semester. However, transfer students may be accepted for spring semester entrance. Theater applicants are expected to have had substantial college level course work in theater to qualify for midyear admission.

Undergraduate Application Process

1. **Application Form.** All candidates are required to submit a completed application for admission and \$30 application fee. The application fee for international applicants who are not US citizens or Permanent Residents is \$50. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor or other authorized person.

2. **Secondary School Record.** An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including study in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by study in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admissions consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

3. **Standardized Test Scores.** The submission of official standardized test scores is required for admission. The SAT, SAT 1, or ACT are acceptable. Applicants with a diagnosed learning disability or other qualifying impairment may submit nonstandard administration test results. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664.

Applicants who have completed a college level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years are not required to submit the standardized test scores.

4. **Recommendations.** Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination and seriousness of purpose.

5. **Personal Statement.** All applicants are required to submit a 150-300 word statement that describes their personal reasons for choosing to study the arts and the influences that led to this choice. The statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, social security number, and the semester for which he/she seeks admission on the Statement.

6. **Artistic Presentation.** Refer to the Portfolio and Audition Brochure for specific requirements.

7. **Interview.** Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admission staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the College of Media and Communication should be prepared to discuss their academic record, personal achievements, extracurricular activities and artistic goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.

8. **Financial Aid.** Obtain the Free Application for Federal Student Aid (FAFSA) from a high school guidance counselor if applying for financial aid or scholarship. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350.

Transfer Applicants

Transfer students are admitted to The University of the Arts under policies that vary from College to College. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

Transfer Application Requirements

The application process for undergraduate transfer students is the same as for freshmen with the exception that, in addition to the process described in the above section, applicants must have sent official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admission.

Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not the specific grades.

Students are given a preliminary transfer credit evaluation at the time of admission; final awarding of transfer credit and placement level are subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to satisfactorily fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or liberal arts courses. Transfer credits will fulfill the specific studio and liberal arts requirements stipulated for a UArts degree, regardless of the number of credits completed at other accredited institutions. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, the applicant must submit a portfolio in the form of 35mm color slides for faculty review.

Advanced Standing

Students transferring into the second or third-year level studios of major departments are considered advanced standing candidates. The first year in the College of Art and Design includes 21 credits of studio classwork in foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have completed between 18 and 21 credits in studio and who have studied in the foundation areas may be considered for advanced status.

Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major department faculty upon an evaluation of the admission portfolio and preliminary transfer-credit analysis.

Three-Year Transfer

Applicants who have not had substantial studio instruction but who present a minimum of 24 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major department chairpersons, the transfer student may attain third-year status at the start of his or her second year. This program imposes an extremely demanding schedule and is best suited to mature students who have definitely chosen a major.

Freshman Transfers

Transfer students with fewer than 24 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

College of Performing Arts

At the time of the entrance audition, the appropriate Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit in the major may be granted for comparable previous undergraduate credit earned, up to the level of placement.

Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer students to the College of Performing Arts should assume that they will receive freshman status unless more advanced status is clearly indicated in their letter of admission.

College of Media and Communication

Transfer applicants to Writing for Media and Performance are evaluated on an individual basis, depending on their prior educational experience and demonstrated creative abilities.

Application Notification

Applications are reviewed on a rolling basis beginning in December for fall admission and September for spring admission. Priority is given to fall candidates who file application by March 15, although the University will accept and review applications as long as space in the class is available. All applicants are notified by mail of the Admission Committee's decision. Generally, students can expect to receive notification of the decision within two weeks of completing all admission requirements.

Tuition and Housing Deposits

Applicants who are offered admission and wish to enroll at The University of the Arts are asked to submit a \$200 tuition deposit within two weeks of the offer of admission to reserve a place in the entering class and receive an application for student housing. The tuition deposit is credited to the student's first semester tuition charges and may be refunded if the student cancels his/her fall enrollment in writing prior to the May 1 Candidates' Reply Date. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be honored. Tuition deposits for spring admission are not refundable. After May 1, the Admission staff assumes that a student's tuition deposit to The University of the Arts is his/her only deposit. The University reserves the right to cancel the offer of admission if a student posts a tuition deposit at another college or university.

A \$100 Housing Deposit is required to reserve a student's space in the dormitory facilities. After June 1, space is available on a first-come, first-served basis only. The tuition deposit is required before the housing deposit activates the housing reservation.

All deposits must be made in U.S. dollars. Housing deposits are not refundable.

During the summer, information concerning orientation, registration, and housing assignment is sent to all deposited students.

Deferred Admission

The University of the Arts will accept applications from undergraduate candidates who plan a year of activities, work or travel prior to enrollment. A brief note explaining the deferment should be attached to the application. If deferred admission is granted, a \$200 nonrefundable tuition deposit is required to confirm enrollment for the following year.

Any applicant offered admission who wishes to defer enrollment to a future term may also request this consideration. A written request must be sent to the Director of Admission.

Deferred candidates are required to submit a statement of their activities and reaffirm their intent to attend The University of the Arts. Candidates seeking fall enrollment must file this statement by the preceding January 15; spring candidates must submit this statement by November 15.

Deferments beyond one year are not permitted. No deferments are granted to the graduate programs.

Early Admission

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature—personally and socially—to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

1. By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University.
2. Under a written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

Conditional Admission

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

1. **Pre-Freshman Enrichment Program.** The admission of PCAD applicants may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio and/or academics is necessary to ensure the student's success in the Foundation Program curriculum. PREP includes studies in drawing, two-dimensional and three-dimensional design as well as courses in writing and art history. Classes are scheduled for a six-week session, with thirty hours of instruction per week. PREP is a noncredit program, but grades are given to measure performance. A minimum 2.0 (C) grade point average indicates successful completion.
2. **Academic Warning.** A student who is admitted under Academic Warning must achieve a "C" (2.0) grade point average at the end of the freshman year in order to be promoted to sophomore standing.
3. **Academic Achievement Program.** Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

Advanced Placement

CEEB Advanced Placement Program

The University of the Arts may award three credits toward the liberal arts requirements for a score of 4 or better in any CEEB Advanced Placement Examination in an academic subject. An official report of scores must be submitted to The University of the Arts directly from The College Board, Advanced Placement Program, Princeton, NJ. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in composition and literature, foreign language, history and social studies, or science and math depending on the score earned in the examination and other factors as follows:

1. The credit must be directly applicable to the student's degree requirements.
2. The credits cannot be used to fulfill upper-level course requirements.
3. The total number of credits awarded through CLEP is limited to 12.
4. A score equivalent to the minimum acceptable score or higher as recommended by the American Council on Education is necessary.

College-level Course Work

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admission for transfer-credit evaluation. Students should also send descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements, nor will credit be granted for pre-college programs.

International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award 6 credits toward the liberal arts requirements for a score of 4 or better in a higher level (HL) examination and 3 credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. An official report of scores on the IB exams should be sent to the Office of Admission for evaluation. Students are notified of the credits awarded prior to registration.

Credit from Nonaccredited Institutions

Credit may be awarded at the time of admission by the department chairperson of the intended major, up to but not exceeding the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies) based on the student's portfolio. These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair or director, and the registrar.

Credit by Portfolio

A maximum of 18 credits may be granted by portfolio review for educational and artistic experiences independent of any course work. Credit by portfolio is granted only for studio art work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio are determined by the appropriate department chairperson during the admission process. This work cannot be part of the assigned work for a secondary or post-secondary course.

Credit by Audition

Students who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

International Students

Applicants who are neither US citizens nor Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission to The University of the Arts.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:

1. English proficiency. Applicants whose first language is other than English are required to demonstrate their proficiency in English in one of two ways:

Submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required for admission.

or

Complete Level 109 in the English Language Program offered by any one of the more than 20 ELS Language Centers located throughout the USA. Information about these programs can be obtained directly from:

ELS Language Centers
5761 Buckingham Parkway
Culver City, CA 90230 USA
Telephone: (310) 642-0988
FAX: (310) 410-4688

2. Transcripts/Mark/Grade Sheets. All applicants must provide a complete, notarized transcript from every school attended on the high school/secondary level and postsecondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc.
PO Box 6908
Beverly Hills, CA 90212 USA
Telephone: (310) 559-0578
FAX: (310) 204-2842

3. Certification of Finances. International students who plan to enroll at the University must assume the total cost of their educational and personal expenses for the full duration of their academic program. Certification that financial obligations can be met is required by the University for an I-20 to be issued to meet the requirements of the US official who issues the necessary F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and notarized by a bank official. This statement must declare the availability of funds of at least (US) \$22,650 to cover the cost of one year of education and personal expenses. The I-20 cannot be issued without a valid Certification of Finances.

4. Financial Aid. Financial aid is not available for International Students, nor are International Students eligible for installment payment plan programs.

5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.

Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts offers these graduate degrees: Master of Fine Arts degrees in Book Arts/Printmaking, Museum Exhibition Planning and Design, Ceramics, Crafts, and Sculpture; Master of Industrial Design; Master of Arts in Art Education; Master of Arts in Museum Education; Master of Arts in Teaching in Visual Arts; Master of Arts in Teaching in Music; Master of Music. In addition to the graduate programs, The University of the Arts also offers post-baccalaureate non-degree programs in Crafts and teacher certification in visual arts.

Applications for fall admission should be submitted by March 1 for priority consideration. After March 1, applications will be accepted on a space-available basis. Applications for spring admission (education and post-baccalaureate programs only) should be submitted by November 15.

Applications for the MFA program in Ceramics, Sculpture and Painting are accepted for summer only. These applications should be filed by February 15 for priority consideration. After February 15, applications will be accepted on a space-available basis.

Transfer of Credit

A maximum of 6 credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only credit for graduate courses in which a grade of "B" or higher has been earned may be transferred.

Graduate Application Requirements

1. Application Form. All candidates are required to submit a completed graduate application for admission and \$30 application fee. The fee for international applicants who are not US citizens or Permanent Residents is \$50. The application fee will be waived for The University of the Arts' alumni.

2. College Transcripts. An official transcript from each undergraduate school attended is required of all applicants.

3. Recommendations. Applicants are required to submit three letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the intended major who are familiar with the applicant's capabilities and credentials.

4. Personal Statement. All applicants are required to submit a one to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list their name, social security number and the semester for which they seek admission on the statement.

5. Proof of Secondary School Graduation. An official copy of the secondary school transcript or diploma is required of all applicants. The Commonwealth of Pennsylvania requires that The University maintain this information on file for all undergraduate and graduate students.

6. Interview. A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.

7. Financial Aid. Obtain the Free Application for Federal Student Aid (FAFSA) if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. The Title IV Code for The University of the Arts is 003350. A Financial Aid Transcript (FAT) must be requested from the Financial Aid Office of each college or postsecondary institution attended. The FAT should be sent to The University of the Arts' Office of Financial Aid.

8. Special Requirements for education candidates. Students entering the MA and MAT programs should hold a bachelor's degree in art or music, including at least 40 semester hours of studio credit with a "B" average. Applicants to the MA program in Museum Education must have completed 18 semester hours in Art History, including a comprehensive survey course and a course in Twentieth-Century Art. Deficiencies to this minimum must be made up as prerequisites or corequisites; a maximum of 12 such credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of 6 studio credits may be applied to the elective requirements in the program.

Graduate Portfolio and Audition Information

Every student applying to the Philadelphia College of Art and Design must also submit a portfolio of his/her work. An application must be filed with the Admission Office before a portfolio review is scheduled. Please refer to the Graduate Program Brochure for specific requirements.

Crafts Studio Post-Baccalaureate Certificate

Admission to the Craft Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree. Applications may be obtained from the Office of Admission.

Teacher Certification Program

Candidates for this program must hold a BFA or BA in Art, or equivalent, with a minimum of 40 semester credits in studio and 12 semester credits in Art History with a minimum of a "B" average. Students who wish to pursue teacher certification apart from a degree program should apply for Special Student status through The University of the Arts' Continuing Studies Office.

Tuition and Expenses

Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, with one-half payable prior to the start of each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the dean of the appropriate college is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and laboratory operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for fewer than 12 credits are charged per credit. There are no other mandatory course fees or charges except for deposits and the cost of expendable materials in selected studio classes. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

Schedule of Annual Undergraduate Charges and Fees

1996-97 Academic Year		
Full-time tuition	\$ 13,850	
(12-18 credits/semester)		
Tuition per credit	\$ 600	
General Student Fee	\$ 500	(all full-time students)

Housing Fees

Housing:		
Furness Hall or 1500 Pine	\$ 3,980	
Housing reservation deposit	\$ 100	
Housing damage deposit	\$ 200	(refundable)

Graduate Tuition and Fees

Graduate students are considered full-time if enrolled in at least 9 credits. Teacher Certification students in visual arts are considered full-time at 9 credits. Full-time graduate students pay annual tuition plus the general student fee. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged per semester credit.

A student who has completed all the course requirements for the Masters degree and is currently working on the graduate project, either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credits/semester). This registration, through the Office of the Registrar, is required in each succeeding semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

Schedule of Annual Graduate Charges and Fees

1996-97 Academic Year

Full-time tuition	\$ 13,850	(9-18 credits/semester)
Tuition per credit	\$ 700	
General Student Fee	\$ 500	(all full-time students)

Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. The first-semester bill must be paid by mid-August and the second-semester bill must be paid by mid-December. Any amount unpaid after the due date is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student, or the student's parents if the student has not attained independent adult status.

Failure to receive an invoice does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Finance Office Approval and a validated ID card.

Students may not withdraw in good standing unless all financial obligations to the University have been met. Students whose accounts become delinquent are subject to dismissal. Students may not receive diplomas, certificates, transcripts, or letters of recommendation, and may not be allowed to register for the following semester if their accounts have not been paid in full.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students or their paying agents will be responsible for all collection costs and attorney fees.

Payment Plans

As a service to our students and their parents, the University offers the following commercially sponsored tuition payment plan. The plan allows for the total sum of all tuition and fees to be paid over ten months, from May through February.

Tuition Management Systems, Inc. (TMS) offers a budget plan that allows you to pay all or part of your annual charges in ten monthly installments for a nominal annual administrative fee. A separate insurance program is also available to participants with this plan. For more information contact Tuition Management Systems Inc., at (800) 722-4867.

Tuition Remission

Alumni Discount

Sons and daughters of alumni of The University of the Arts are eligible for a 10% remission on their tuition. To qualify, a student must present to the Registrar an official copy of the long-form birth certificate, which lists the names of both parents. The remission applies to each semester that the student matriculates on a full-time basis.

For purposes of this policy, alumni are defined as graduates who have received a diploma, degree, or certificate as a matriculated student in an undergraduate or graduate program from either the College of Art and Design or the College of Performing Arts, excluding the Evening Divisions of each College. The discount will be issued commensurate with the number of years that a student's alumni parents attended the University (i.e., if an alum received a certificate from a two-year program, the discount would only be offered for two years).

Sibling Discount

Families that have two or more members attending The University of the Arts are eligible for a tuition-remission. Presentation of the long-form birth certificate is required for each sibling attending. The youngest member of the family may receive a 10% tuition remission each semester during which both are full-time matriculating students.

Spousal Discount

A husband and wife attending The University of the Arts are eligible for tuition-remission. Presentation of a marriage license to the Registrar's Office is required. The second person of the married couple to register at the University may receive a 10% tuition-remission each semester during which they are both full-time matriculated students.

Students are entitled to only one type of tuition discount (i.e., alumni discount, sibling discount, spousal discount, etc.) in any given academic year. For more information, contact the Office of the Registrar at 215- 875-4848.

Housing Fees

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit of \$200 is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit of \$100 is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

Special Charges and Fees

Application Fee

An application fee of \$30 is required with every application for admission or readmission.

Tuition Deposit

Once the student has been accepted for admission to the University, a \$200 deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission.

Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the *Academic Calendar*.

Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank.

Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University.

Tuition Refund Policy

The following tuition and housing refund policy is in effect. (A student's general fee and other charges are not refundable.)

For withdrawal:

Prior to the first class	100% refund
Before end of second week	80% refund
During third week	40% refund
After end of third week	0% refund

A student required to withdraw for disciplinary reasons will not be entitled to a tuition or housing refund.

Financial Holds

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcript nor their diploma. To avoid incurring late fees and/or a hold on the academic records, students are expected to make arrangements to pay all tuition, fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.

Financial Aid

The University of the Arts offers a variety of financial aid programs to assist students in meeting their educational goals. Aid may be offered in the form of grants, scholarships, loans or employment, and is funded through federal, state, institutional or private organizations. Grants and scholarships are gift aid and need not be repaid. Loans, which must be repaid, are usually offered at a low interest rate and have an extended repayment period.

It is the philosophy of the University that the first source of financial support for education should come from the student and/or family.

Financial need is defined as the difference between the cost of education and the family's federally calculated contribution to these costs. Where need exists, the University assists in meeting costs within the resources available to the institution.

Eligibility for aid is based upon the applicant's financial need, the ability to meet individual program requirements, and the availability of funding.

Typically, seventy-five percent of the University's students who are enrolled on a full-time basis are eligible for some type of need based aid. Therefore all students, undergraduate and graduate, are encouraged to apply.

Information on application procedures, types of aid, program requirements, educational costs as determined by the University, and the students' rights and responsibilities is detailed in the following pages. You are encouraged to refer to this information as you are completing the applications. Most general questions will be answered in these pages. Contact the Financial Aid Office with any specific questions you may have.

Eligibility Criteria

In order to qualify for financial aid a student must:

- Be a U.S. citizen, or eligible non-citizen per Immigration and Naturalization Service (INS) regulations.
- Be accepted to the University.
- Not have received a bachelor's degree or its equivalent.
Some forms of aid are offered to post-undergraduate students as specifically noted under "Special Students."
- Not have received aid for the maximum number of allowable semesters.
- Not have defaulted on a previous Federal loan.
- Be matriculated in a program which terminates in a degree or certificate.
- Be enrolled as a full time student. (A full time student is one who is taking at least 12 credits per semester.)
Some forms of aid are offered to less than full-time students as specifically noted under "Special Students."
- Maintain satisfactory academic progress as defined by the University.
- Apply for Financial aid by the deadline.
- Demonstrate financial need as determined by the analysis of the Free Application for Federal Student Aid (FAFSA).

Deadlines

Deadlines are used to assist the University in determining how many students wish to be considered for aid from the available funds. We also use deadlines so that we will receive the necessary information, and be able to forward a response to you, in time for you to make important decisions regarding your enrollment plans.

Students who miss the filing deadlines may not receive all of the aid for which they may have been eligible. Late applicants are also subject to out-of-pocket expenditures for aid which has not been processed, as well as the withholding of registration and class attendance in the event of outstanding balances.

Currently Enrolled Students

The University of The Arts' postmark deadline for submission of both the FAFSA and The University of The Arts' applications is March 15, 1996.

Incomplete applications, and applications submitted after March 15, will be considered only after on-time applications have been awarded. Some types of aid (University Grants, scholarships, SEOG Grants, Perkins Loans, work study, and PHEAA Grants) are awarded on a one-time basis and may not be available to otherwise eligible, but late applicants.

New Students

Incoming students for 1996-1997 are considered on a rolling, funds-available basis. Applicants are advised to submit all application materials by February 15, 1996, or as soon as possible. Some sources of funding (as above) are limited and will not be available to otherwise eligible but late applicants.

PHEAA State Grant Deadlines – All Students

The state's receipt deadline for submission of the FAFSA application is May 1, 1996. Applications received after that date may be ineligible for PHEAA grant as well as the other types of aid specified above.

All eligible students are considered for financial assistance regardless of filing date, depending upon availability of funds. However, University administered funds will not be used to replace federal or state grants or loans which a student may be eligible to receive but for which he/she has failed to successfully apply.

Financial Aid Application Procedure

Prerequisite

Students must be accepted for admission to the University, or be currently enrolled and making satisfactory academic progress as defined by the University to be considered for financial aid.

Requisite

All students who wish to be considered for aid must file the Free Application for Federal Student Aid (FAFSA). The information must be released to the U.S. Department of Education and to the University.

The FAFSA application is basic to the University's Financial Aid application process, and is essential to the determination of your eligibility for all types of aid (PELL, FSEOG, and PHEAA Grants, University Scholarships, as well as work study and loans). You cannot be considered for any type of financial aid until a correct and complete FAFSA has been processed.

Students interested in receiving financial aid must complete the University's Institutional Aid Application and mail or bring it to the Financial Aid Office.

The University does not require the CSS, ACT, FAF, or other financial aid applications to be considered for financial assistance.

The FAFSA application must be mailed directly to the processor in the envelope provided, and requires approximately 6-8 weeks to process.

The necessary financial aid transcripts must be submitted to the University. Federal regulations require that students have financial aid transcripts sent from each post-secondary institution they have attended, whether or not aid was received.

If you are a returning student who has previously submitted financial aid transcripts, it is not necessary to submit duplicates.

All first time financial aid applicants must have financial aid transcripts submitted from each post-secondary institution as above.

Financial Aid Transcript forms are available in the Financial Aid Office of your previous institution and will be mailed to you upon request.

State Grant Information

If you are a resident of Pennsylvania (per PHEAA's guidelines), you will be evaluated for a PHEAA grant by filing the FAFSA.

Residents of: Alaska, Connecticut, Delaware, District of Columbia, Louisiana, Maryland, Massachusetts, North Dakota, Ohio, Rhode Island, South Carolina, South Dakota or Vermont.

Students who are residents of these states and are currently receiving a state grant MUST file the Free Application for Federal Student Aid (FAFSA). A separate state grant application form may also need to be submitted to the Higher Education Assistance Agency in your state.

Residents of states not listed above:

If you are a resident of a state not listed above, your state does not allow its state grant to be used in Pennsylvania.

Remember, you must reapply for financial aid each academic year!

Types of Aid

Each student who completes a FAFSA and an institutional aid application will be considered for all of the following types of aid.

Through the generous support of many donors the University is able to offer tuition assistance to students as described below.

University Merit Scholarships

University Merit Scholarships are awarded on the basis of academic excellence and demonstrated talent.

Named Scholarships

The University offers a number of named scholarships which have been donated by individuals or groups to help support promising artists. These scholarships are awarded based on need and merit.

Talent Scholarships

Talent scholarships are awarded based upon evaluation of the academic record and portfolio and/or audition of the student.

University Grant

These grant funds are need-based and are awarded by the Financial Aid Office to supplement all other financial aid assistance.

Federal/State Grants

Pell Grant

The Pell Grant is a federally funded program which awarded individual grants in amounts ranging from \$400 to \$2340 in 1995-1996. Pell grants are awarded to students who have not received a previous bachelor's degree nor been aided for the maximum semesters allowed.

Eligibility is determined by the federal government and notification is sent directly to the student in the form of a Student Aid Report (SAR). Eligible students should bring all pages of the SAR to the Financial Aid Office. The "Student Use Box" on the SAR must be completed and signed. Students should expect to receive the SAR approximately 4-6 weeks after the FAFSA application has been filed.

PHEAA Grant

Awards are made to Pennsylvania residents who have not attained the bachelor's degree nor been aided for the maximum number of semesters allowed (8). The maximum grant in 1995-1996 was \$2600.

Eligible students must demonstrate financial need, Pennsylvania residency, and be enrolled for at least 6 credits. To continue to be eligible for state grant assistance a full-time student must complete a minimum of 24 credits per academic year.

Your award letter may indicate an estimated state grant amount; however, eligibility is determined by the state, and official notification is sent directly to the student beginning in May.

NOTE: students must meet state residency requirements in accordance with PHEAA guidelines. The filing deadline is May 1, 1996.

Other states have scholarship programs for their residents. Information and applications are available from the respective State Boards of Education.

Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded University administered program. These grants are awarded to needy students who do not hold a bachelor's degree. Typically SEOG grants are awarded to Pell recipients who have met the filing deadlines on a funds-available basis.

Outside Scholarships

The University encourages students to explore all options for outside scholarship assistance. Local businesses, foundations, churches, unions, civic organizations, et cetera, often sponsor scholarships that can be used toward your educational costs.

As a service to students, the Financial Aid Office maintains a scholarship notebook containing information we have received. This notebook can be viewed by coming to the Financial Aid Office. The Financial Aid Office must be notified if any additional awards are received.

Student Loans

Student loans are available at low interest rates, and with extended repayment terms to assist students in meeting both tuition and living expenses. Because loan indebtedness has serious implications, students are urged to wait until the award letter has been received to file a loan application. Students should carefully consider the amount of their borrowing (both yearly and cumulative) and borrow the minimum necessary to reasonably meet those expenses which remain above the Financial Aid Award.

Students wishing to borrow should secure an application from the bank, savings and loan, or credit union of their choice. All students, regardless of state of residency, may borrow from Pennsylvania banks and are urged to do so. The Financial Aid Office can provide you with an application from one of our recommended lenders.

If the student has previously borrowed under any of the student loan programs identified below, he or she is encouraged to use the same bank to avoid having multiple loan payments upon graduation. (Pennsylvania borrowers are required to use the same lender.)

All loan applications are based on the University of the Arts and FAFA applications; thus these applications are prerequisite to the filing of the loan application.

While the loan application is an element of the Financial Aid application process, it also has the quality of being a separate transaction between the student and his or her bank. It is critical that the student understand that it is he or she alone who is responsible for repaying funds borrowed, and that for most students this will be the most serious long-term financial obligation yet undertaken.

All first-time borrowers are required to attend an Entrance Interview before loan funds will be released by the University. Additional information will be available at orientation and registration.

First-time borrowers are also subject to the federal regulation that their loan checks not be negotiated until thirty days after the first day of classes during the first semester or enrollment. Students

who submit their loan applications in a timely manner (by June 1st) will be allowed to deduct the amount of the anticipated loan check from their fall balance.

Graduating students who have borrowed under any federal loan program (as well as those who leave the University prior to graduating) are required to attend an Exit Interview. If you discontinue your enrollment at the University you must contact the Financial Aid Office.

Student Loan Programs

Federal Perkins Loan (Perkins)

This is a federal loan which is need based and is awarded by the University. The Federal Perkins Loan is currently offered at a fixed 5% interest rate and is repayable to the University over a maximum ten-year period. Repayment begins nine months after graduation or cessation of at least half-time enrollment at an eligible institution in an approved program of study.

Because Perkins loan funds are limited, this loan is offered to those students whose Expected Family Contribution (EFC) is lowest. Notification of eligibility for this loan is included in the award letter.

Parent Plus Loan For Undergraduate Students (PLUS)

The parent of a dependent student may borrow up to the cost of education minus any other financial aid the student is scheduled to receive. Repayment begins 60 days after loan funds have been disbursed.

Loan applications are available from the lender of your choice. The parent must borrow from the same lender the student has chosen for the Stafford loan, unless that lender does not participate in the program. A PLUS loan cannot be approved until a complete FAFA has been processed.

Typically the loan application process requires 6-8 weeks from application to receipt of check. Therefore, parents wishing to use PLUS proceeds toward the fall balance must submit a complete application by June 1, 1996 in order to deduct the amount of the anticipated loan check from the Fall Invoice.

Federal Stafford Student Loan (SSL)

Applications for the Stafford loan are available from the lender of your choice. You may choose to use a bank, credit union or savings and loan association. This is a federal program, so loan terms are the same at each lender. Therefore, it is not necessary to shop for favorable interest rates or repayment terms.

We are pleased to recommend several preferred lenders to those students who have not previously borrowed. Please contact the Financial Aid Office for additional information.

A Stafford loan cannot be approved until a complete FAFA has been processed. Students wishing to use proceeds from the Stafford loan must submit a complete application by June 1, 1996. Students who use Pennsylvania lenders must submit the loan application directly to the lender. Students who use out-of-state lenders must submit the loan application directly to the Financial Aid Office.

Per federal regulations, only one Stafford or PLUS loan can be processed for each student.

PLUS/SSL

N.B. The lender will deduct origination and insurance fees from Stafford and PLUS loans before they are disbursed. These fees usually amount to approximately 5% of the principal amount borrowed. Thus, the amount available from the loan to pay educational costs is always less than the amount initially borrowed.

Eligibility and other program information is summarized below.

Students who have previously defaulted on a federal loan are not eligible for Stafford or Perkins loans, or other financial aid while enrolled at The University of the Arts.

Students and their parents are strongly urged to make an appointment in the Financial Aid Office to discuss questions regarding any of the student loan programs.

PHEAA Loan Line (To check on the status of your loan.)

1-800-692-7392.

Remember:

If you intend to use your Stafford or PLUS Loan proceeds toward your Fall invoice you must submit your loan application(s) by June 1, 1996.

Student Employment

Federal Work Study (FWS)

FWS is a federally funded program administered by the University. Eligibility for this program is based upon the availability of funds to the University, and the student's EFC.

The Financial Aid Office will make a determination of the student's eligibility to earn money through the FWS Program. Notification of eligibility will be included in the Award letter.

A FWS Award is not an offer or a guarantee of a job, it is the amount a student is eligible to earn should she or he secure a job. Work study awards are not applied against the invoice. Payment is made directly to employed students by University payroll check.

Eligible students are permitted to work up to twenty hours weekly when classes are in session. Students are paid at least minimum wage and hours are arranged to accommodate the class schedule.

Jobs are usually available throughout the University, in the areas of security, University offices, the library, et cetera. Positions require various levels of skill and experience.

For students who are interested in working in the larger community, there are several off-campus work study positions available. These jobs are located at sites such as local hospitals and community organizations.

Job openings and additional information for fall placement will be available in the Financial Aid Office in late summer.

Non-Federal Work Study (NFWS)

Students who do not qualify to work under the Federal Work Study program may work on-campus under the NFWS program.

Information about job availability and placement is as listed in the Federal Work Study section.

Detailed information about Federal and Non-Federal Work Study for 1996-1997 will be available in the Student Employment Handbook.

Award Notification

Award letters will be sent to new students beginning in March and to returning students beginning in May. The Financial Aid Office staff will be available to counsel you at any point during the application process. Students should be aware that some aid is conditional on the availability of funds to the University, and if these funds are reduced, the University will reduce aid accordingly.

Students must return a signed award letter with acceptance of aid. Failure to return the award letter may result in cancellation of aid.

Additional steps are required to claim these forms of financial aid:

Federal Work Study

In order to claim a FWS award the student must locate a job on campus. Once you have been hired you must come to the Financial Aid Office to complete the necessary paperwork. Students cannot work, nor can they be paid until this paperwork is submitted, and proper identification is documented.

Pell Grant

Approximately 4-6 weeks after the FAFSA is filed the student will receive a Student Aid Report (SAR). This document will notify a student as to Pell grant eligibility. Any student who is eligible for a Pell grant must submit a complete, correct, properly signed SAR to the Financial Aid Office in order to have the Pell grant credited to the student's account.

Perkins Loan

To claim these funds the student must endorse a Perkins promissory note in the Student Billing Office. The student must endorse a note each semester. Funds cannot be credited until a complete, correct note is negotiated.

PLUS and Stafford Loans

These loans must be applied for through your lender. Proceeds from these loans are disbursed to the University and require the borrower's signature. These funds cannot be credited to the student's account until the endorsements have been made. Stafford loan checks will be available in the Finance Office for signature, PLUS checks will be mailed to the parent.

The award notice is subject to revision under the following circumstances:

1. If government funding levels to the University are reduced, individual awards will be adjusted accordingly.
2. Verification - The Financial Aid Office is required by federal regulation to resolve any discrepancies in information submitted per verification to that already in a student's file. Any such discrepancies may result in revision to a student's aid amounts and/or types.
3. As above, if at any point in the year we become aware of information which conflicts with other documentation in the student's file we will resolve the discrepancy and will revise the award accordingly.
4. Outside Scholarships - as per federal regulation a student is not permitted to be over awarded. That is, a student's total amount of scholarships, grants, loans, and work study may not exceed the student's calculated need. If a student will be over-awarded due to an outside scholarship, we are required to adjust the other elements of the aid package to eliminate the over-award. We encourage students to seek outside scholarships, and will only adjust institutional aid if absolutely necessary.

Special Circumstances

Income Reduction

As you know the FAFSA collects information about a family's income and assets from the previous year (1995). For most people this information is a good predictor of the current year's (1996) income, since most of us do not experience wide swings in income from year to year.

If however, your income in the current year will be significantly different from your income last year, please notify the Financial Aid Office in writing, including all available documentation. Reductions in income which are caused by involuntary job loss, unusually high un-reimbursed medical expenses, separation, divorce, death of a wage earner, or the like will be considered.

If your circumstances meet these criteria we will calculate the financial aid award based upon your estimated current year (1996) figures for the fall semester. At the end of the fall semester you will be required to provide documentation (such as final pay stub, or an estimated 1996 return) for evaluation of the spring semester's award.

Unfortunately, we are not able to consider reductions in income due to voluntary job changes, back taxes owed, high consumer debt, multiple mortgages, employment bonuses received in the previous year, self employment losses, fluctuations in income from commission sales, or discretionary purchases.

Divorce or Separation

When a married student or parent separates or divorces their spouse subsequent to the filing of the financial aid application, the custodial parent should notify the Financial Aid Office in writing.

Please be aware that in the case of separation or divorce the Financial Aid Office is permitted to discuss the student's record only with the custodial parent.

Death

Sadly, we occasionally are called upon to assist a student whose parent or spouse has died subsequent to the filing of the financial aid application. Should this be your circumstance please contact the Office immediately, and we will offer you every assistance possible.

Dependency Override

The Financial Aid Office is frequently asked to reevaluate a student's status due to the student's assertion that he or she should be considered independent of parental support.

The guidelines for dependency are set by federal law, and thus each student must first be evaluated against them. A dependent student is someone who is younger than twenty-four (24), is not a veteran, is not a graduate or professional student, is not married, is not an orphan or ward of the court, or does not have legal dependents.

An Independent student is someone who is older than twenty-four, a veteran, a graduate or professional student, married, or has legal dependents. See questions 40-45 on the FAFSA.

If you believe that you should be considered independent you must write a letter of appeal to the Financial Aid Office. The letter must clearly state your reasons for appealing your dependency status. You will be required to document your means of support as well as other items. Please contact the Financial Aid Office for additional information.

Academic Progress

Students who receive assistance in any form, which includes but is not limited to University grant, talent scholarship, Federal Pell Grant, FSEOG, FWS, Federal Perkins Loan, Federal PLUS/SLS, et cetera, must maintain satisfactory academic progress in their program of study in order to continue to receive those funds.

Satisfactory academic progress for students at the University is defined as

- (1) earning between 12 and 18 credits each semester, and
- (2) maintaining a minimum cumulative and semester grade point average of 2.0 ("C" average).

If a student's semester or cumulative grade point average is below 2.0 ("C" average), he or she is automatically placed on academic warning/probation and required to attain at least a 2.0 cumulative grade point average by the end of the next semester.

A student who does not meet the above cited grade point average and credit load requirements will jeopardize his/her financial aid eligibility.

Students who have had two consecutive semesters of academic censure (Warning, Initial Probation, Final Probation) are not eligible to receive financial aid of any type during a third semester of academic censure.

Students who receive University sponsored scholarships may be required to maintain a G.P.A. greater than 2.0 ("C" average). The student will be notified of specific G.P.A. requirements when receiving notification of the scholarship.

PHEAA Grants

The state grant agency requires that a student earn a minimum of twenty-four (24) credits each academic year in order to continue to receive state grant assistance. Any student who earns less than twenty-four credits will forfeit his/her state grant for the first semester of the following year. Forfeited grant funds will not be replaced with University awards.

Change in Enrollment Status

Unless specifically designated otherwise, all awards are issued based upon the student's anticipated enrollment as a full-time undergraduate (12 credits or more per semester, in a degree-granting program).

Students who become less than full-time or who enroll as "non-degree" may lose their eligibility for aid in full or in part.

The Financial Aid Office periodically reviews all student accounts and will immediately remove any aid credited to the account of a student who has failed to satisfy progress or enrollment requirements as above.

To avoid unexpected balances students must contact the Financial Aid Office with any questions pertaining to this subject.

Special Students

Graduate Students

Graduate students are eligible to apply for Stafford loans, and should refer to the section on student loans for further information. Graduate students may also be eligible for assistantships or fellowships through the department in which they are enrolled. Contact the departmental office for additional information and application forms.

Graduate students are required to maintain satisfactory academic progress in order to continue to receive financial aid as specified in this catalog.

Students who have attained a bachelor's degree or its equivalent are not eligible to receive PELL, PHEAA, FSEOG, FWS, Perkins, and most other forms of financial aid including Institutional grants.

Graduate students who have previously defaulted on a Federal student loan are not eligible to receive assistance of any type while enrolled at the University.

Transfer Students

Transfer undergraduates are eligible for aid on the same basis as other undergraduates (with exceptions as listed below).

All transfer students must submit a Financial Aid Transcript (FAT) from each prior post-secondary institution attended, whether or not financial aid was received while enrolled.

Financial aid will not be awarded to students from whom the required FATs have not been received.

Transfer students who have borrowed the undergraduate maximum under the Stafford program are not eligible for continued Stafford assistance while enrolled at the University.

Any transfer student who has previously defaulted on a Federal loan is ineligible for financial aid of any type while enrolled at the University.

Transfer students who enroll for the spring semester should be aware that financial aid received for enrollment during the fall semester at another institution is not transferable. You must reapply for most forms of aid at the University. Contact the Financial Aid Office for additional information and instructions.

Bachelor's Degree Holders

Students who have earned a bachelor's degree or its equivalent and who enroll as undergraduates are eligible to apply for Stafford loans (with exceptions as below). In some cases these students may also be eligible for University sponsored aid.

Students who have already borrowed the undergraduate maximum under the Stafford program are ineligible for continued Stafford assistance while enrolled at the University.

Students who have previously defaulted on a Federal student loan are not eligible for aid of any type while enrolled at the University.

Students must satisfy the financial aid transcript requirement as described under "transfer students."

Part-Time Students

Part-time students may be eligible for some forms of financial aid. Part-time students who are enrolled in degree programs may be eligible for PELL and PHEAA grants, as well as Stafford loans.

Part-time students are subject to all requirements governing the financial aid programs, except that they be enrolled full time.

Part-time students should follow application procedures as detailed in this catalog.

Continuing Education Students

Students who enroll through the Continuing Education program are not eligible for financial aid of any type.

International Students

Students who are not U.S. citizens or eligible noncitizens (as confirmed by the Immigration and Naturalization Service) are not eligible to receive any form of Federal Title IV financial aid while enrolled at The University of the Arts.

International students will be reviewed for scholarships when offered admission. Those students who demonstrate exceptional artistic ability in their portfolio review or audition will be considered for the University's Merit Scholarship Program.

Budgets

Educational costs include not only tuition and fees, but indirect costs such as room, board, books, supplies, personal and travel expenses. Direct costs reflect the actual amount you will be billed by the University. Indirect costs are what a typical student might expect for out-of-pocket expenses such as supplies, books, clothing, food, medical expenses, personal items, and transportation over a nine-month period.

Naturally, your own habits and personal spending patterns can dramatically influence these costs. Therefore, these are estimates only.

These factors are used in formulating a student's budget and determining financial need. The Financial Aid Office will assign you a budget depending on the information provided on the FAFSA. If the budgets shown below differ significantly from the expenses you expect to incur, please inform the Financial Aid Office.

1996-1997

Estimated Direct Expenses

	Commuter	Resident	Off-Campus
Tuition (12-18 Credits)	13,850	13,850	13,850
General Fee	500	500	500
Room	—	3,980	—
Sub Total	\$14,350	\$18,330	\$14,350

Indirect Expenses

Books & Supplies	1,650	1,650	1,650
Room	900	—	4,500
Board	825	1,650	1,650
Transportation & Misc.	2,275	1,370	1,350
Total	\$20,000	\$23,000	\$23,500

Commuter

Students who live within reasonable commuting distance of the University and reside with parents or relatives.

Resident

Students who reside in University owned housing. Students who live within commuting distance of the University will not be funded as residents.

Off-Campus

Students who reside in housing which is owned by neither the University nor their parents or relatives.

Budgets for part-time and graduate students are determined on an individual basis according to anticipated enrollment.

These figures are intended for your use in estimating your costs for the upcoming academic year.

Rights and Responsibilities

The receipt of financial aid is a privilege which creates both rights and responsibilities.

Students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid as equitably as funds permit.

Students applying for financial aid are responsible for accurately portraying financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and for maintaining satisfactory academic progress and good standing. (See the School Catalogue for Academic Progress).

Students who fail to maintain adequate progress will be placed on probation. Failure to correct academic deficiency will result in the loss of financial aid until the required credits and grade point average have been earned.

Students or parents who knowingly provide false information on any financial aid form will be denied financial aid and will be refused for all subsequent years without the possibility of appeal. Additionally, students so identified will be billed for all aid disbursed and may face prosecution by the Department of Education which may result in fine, imprisonment, or both.

While the Financial Aid Office staff is available to assist students through the application process it is the student's responsibility to see to the correctness and completeness of his or her applications. If you receive notification that your University of the Arts or FAFSA application is incomplete, you must determine what is necessary to complete your application(s), and submit the required information.

An application for financial aid will have no effect on the decision concerning the admission of an applicant. The admission decision is made without having access to financial aid data.

For Additional Information

Listed are numbers to call if you receive an incomplete notification, or do not receive notification within six weeks of application filing.

To check the status of your FAFSA
1-319-337-5665
1-800-4-FEDAID

PHEAA Grant Line 1-800-692-7435	PHEAA Loan Line 1-800-692-7392
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The University of the Arts 1-800-616-ARTS	Office of Financial Aid 1-215-875-4858
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Inquiries and requests for application forms should be directed to:
Office of Financial Aid
320 South Broad Street
Philadelphia, PA 19102
215-875-4858

Academic Regulations

Anita Reece
Registrar
Second Floor, Dorrance Hamilton Hall
215-875-4848

The Office of the Registrar develops and maintains all records and files relating to the students' academic life at the University. All course and program transactions or changes are not official unless properly processed through the Office of the Registrar. In order to register, students must be formally admitted to the University and pay all applicable tuition and fees.

Students must have a program of courses documented and approved by the required advisor(s). All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University, and to check those against their transcript after each term. Student copies of the transcript are available upon request. The Office of Registrar is responsible for certification of completion of requirements for graduation.

Matriculated Students

Matriculated students are those who have applied, been accepted, and enrolled in a degree program at the University of the Arts during the semester for which they were admitted. Course credits completed prior to matriculation at the University will not necessarily be accepted into the degree programs. In no case will more than six credits taken as a non-matriculated student be accepted into the degree program. Degree students may enroll for part-time or full-time study.

Credit Load/Overloads

Full-time undergraduate students are defined as those who are enrolled in at least 12 credits a semester. Students wishing to take more than 18 credits in a semester must obtain permission from the dean of their college. Factors such as grade point average and progress in meeting degree requirements will be considered in giving permission for an overload. Excess credits are subject to additional charges at the standard semester credit rate. Registration as Audit or Pass/Fail is counted the same as registration for credit for the purpose of determining course load and tuition.

Graduate students are considered full-time if enrolled in at least 9 credits per term.

Student Classification

A student's class is determined by the number of credits earned, regardless of the number of semesters it took to complete these credits and regardless of the student's standing in his or her major program. Class status is an important factor in determining financial aid eligibility and is one indicator of overall academic progress. In addition, class standing is used to prioritize scheduling during registration. Undergraduate class status is determined as follows:

U1	up to 29.5 credits
U2	30 - 59.5 credits
U3	60 - 89.5 credits
U4	90 - 123 credits
U5	more than 123 credits

Academic Advising and Student Responsibility

Academic advising at the University is designed to assist students in directing and completing their degree programs by providing guidance through contact with informed advisors and by providing information in various publications. Students are encouraged to refer to this catalog, course bulletins, and the student handbook for information on policies, procedures, and deadlines. Students in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar.

In preparing for registration, students consult with their faculty advisors, who help them assemble schedules for the semester and who give final approval to all course selections. Seniors entering their last year of degree status are urged to consult with the Registrar to ensure that all major requirements will be completed on schedule for graduation. Students are responsible for knowing the specific requirements of their particular degree program and for tracking their academic progress toward the degree. Meeting requirements for graduation is ultimately the student's responsibility.

Each student is personally responsible for observing all regulations in the catalog which may affect academic progress, financial obligations, relationships with University authorities, transferability of credits for courses completed, acceptance of credits for graduation, and eligibility to graduate.

Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.

Matriculating students must register for subsequent semesters in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below). A student is not considered registered until Finance Office clearance has been obtained.

In order to register for classes, it is necessary to meet any financial or academic criteria that have caused a hold to be placed on a student's record.

All students are responsible for successfully completing any prerequisites required for enrollment in a course. Failure to complete prerequisites may result in cancellation of registration in the course requiring the prerequisite.

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Late Registration

A late-registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar. Late-registration may jeopardize a student's chances of obtaining the program desired.

Schedule Revision – Drop/Add

Beginning the first week of the semester, only students who have obtained finance office clearance may make revisions to their schedules. Any schedule revision must be approved in writing by the appropriate instructor or department chairperson. This is accomplished by completing a drop/add form, obtaining the appropriate signatures, and submitting the form to the Registrar's Office for processing. The drop/add period takes place during the first ten days of classes each semester, during which time schedule changes can be made without penalty.

Registering for Other Categories of Study

Independent Study

Students who wish to work on a project or pursue an individual course of study may apply to take an Independent Study. In order to register for this option, the student must follow these guidelines:

1. Prepare a proposal with a University of the Arts faculty member who will serve as advisor and complete the Independent Study form which may be obtained from the Office of the Registrar or the Dean's Office. Include a semester plan for the course of study, indicate the number of credits being taken, and obtain the signatures of the instructor and the department chair/school director.

2. Present this approved proposal at registration along with your registration form. The course number for an independent study is the department code and course number "999."

(Example: CR 999)

3. Independent studies may be taken for 1.5 to 6 credits in PCAD, 1 to 6 credits in PCPA, and 3 credits in Liberal Arts.

4. The student is responsible for documenting the content of the independent study work to other institutions or outside agencies.

5. Students may not elect the Pass/Fail or Audit options for Independent Studies.

6. Graduate students must obtain the signature of the Dean in addition to the other signatures of approval. The course number for a Graduate level independent study is the Department Code and course number "799."

Internships

Internships allow matriculated students to earn credits while working in the field. Internship courses are scheduled during the fall and spring semesters in Media Arts, Crafts, Fine Arts, and Illustration. To register for an internship, see the course bulletin and the appropriate department for current offerings. Internship courses are graded on a pass/fail basis.

Cross-College Elective Options and Prerequisites

The University encourages students to take courses outside of their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open for enrollment without prerequisites, including introductory electives and courses for non-majors. In general, upper level courses will have specific prerequisites which must be satisfied prior to registration. Please contact the department Chairperson or school Director regarding specific course offerings and prerequisite requirements.

Private Lessons

Private instrumental/vocal lessons for non-majors may be taken for elective credit (1.5 credits, 7 hours of instruction per semester) with permission of the Director of the School of Music. An additional fee is required above the tuition payment.

Pass/Fail Option

1. In courses taken on a pass/fail basis, the standard letter grades of "A" to "C" are converted to "OP" by the registrar. A grade of "C-" to "F" is recorded as an "OF"

2. The pass/fail grading option must be selected prior to the end of the drop/add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after that deadline.

3. Grades of "OP" or "OF" are not computed in the grade point average.

4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.

5. Availability of this option is limited to a total of nine (9) credits in Liberal Arts courses or electives over the student's undergraduate career.

Auditing a Course

Audited courses carry no credit and do not satisfy degree requirements. Once a course has been audited, the course may not be repeated for credit. Regular tuition rates are charged for audited courses.

Undergraduates Enrolled for Graduate Credit

A student in the last year of the bachelor's degree program may take a maximum of 6 credits of graduate courses towards a master's degree, subject to all of the following conditions:

1. The student must have completed the junior year.

2. The credits must be over and above the credits required for the bachelor's degree and may not be applied to that degree.

3. The student must have a cumulative GPA of 3.00 or better.

4. Permission is obtained from the department and dean of the college.

5. No more than a total of 6 credits, taken either as an undergraduate or non-matriculated student, or taken at another college or university, may be applied to the graduate program.

Grading System

A	4.00	C+	2.33
A-	3.67	C	2.00
B+	3.33	C-	1.67
B	3.00	D+	1.33
B-	2.67	D	1.00
		F	0.00

Grades not included in computing averages:

I	Incomplete
NG	No Grade
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better)
OF	Optional Fail (Grade of less than "C")
AU	Audit
P	Pass

Computing Grade Point Average (GPA)

The GPA may be computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totaled, and this figure is divided by the total number of credits attempted that semester. The grades of I, NG, NC, W, OP, OF, P, and AU are not entered in this computation.

Grade of Incomplete "I"

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, which prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's work in the course is of a passing quality. In order to receive the grade of Incomplete, the student must obtain the approval of the course instructor and the Dean of the College prior to the conclusion of the semester. An Incomplete grade must be removed by the end of the sixth week of the following semester or a grade of "F" for the course is assigned. Forms are available from the Office of the Registrar.

Change of Grade

A change of grade can be made only if an error occurred in computing or recording the final grade or a reevaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, shall not be offered as a reason for a grade change. If a student questions the correctness of a grade, the student should first discuss the matter with the instructor. If a satisfactory resolution is not reached, the chairperson of the department or director of the school should be consulted. The student may, as a last resort, bring the matter to the attention of the dean of the appropriate college. Any change of final grade requested by a student must be approved by the course instructor, who must submit the signed Change of Grade form—with the signature of the College Dean—to the Office of the Registrar, no later than the end of the semester following the one in which the grade was given.

Withdrawal from Course

A student may withdraw from a course with a notation of "W" (Withdrawal) on his/her academic record through the last day of the seventh week of the semester. The withdrawal form must be signed by the instructor of the course and returned to the Office of the Registrar prior to the published deadline.

After the seventh week, a "W" is possible only under unusual circumstances (accident, illness, etc.) which must be documented. Permission in this case is by signature of both the instructor and the Dean/Assistant Dean of your college.

A student who wishes to withdraw from all of his or her classes must initiate an official Withdrawal from the University as outlined below.

Withdrawal from the University

A student may withdraw completely from the University by initiating an official withdrawal with the Office of the Registrar. Students who wish to take a leave from the University for one or two semesters should request an Official Leave of Absence. An approved leave of absence permits a student in good standing to return after one or two semesters without having to reapply for admission.

Students who withdraw from the University prior to the beginning of the fall or spring semesters or prior to the end of the drop/add period (the first 10 days of classes) may do so without academic penalty. Withdrawals after the drop/add period but prior to the end of the seventh week of the semester result in a notation of "W" (Withdrawal) for all courses.

Students are not permitted to withdraw from the University after the seventh week except if the dean's approval is granted when nonacademic extenuating circumstances exist. Documentation by a physician or a counseling professional must be presented when requesting the dean's approval. Note that nonattendance of classes or nonpayment of tuition does not constitute an official withdrawal.

Students who have withdrawn and wish to resume their studies at a later date will be required to complete a Request for Readmission form and pay the readmission application fee of \$30. See the section on tuition and fees for the tuition refund policy.

Leave of Absence

A leave may be granted for one or two semesters at the discretion of the department chairperson or school director. The request must also be endorsed by the dean of the appropriate college. A student who remains absent past the date of expected return must apply for readmission to the University. A leave of absence must be requested in writing through the Office of the Registrar. An extension of the leave may be granted for an additional one or two semesters.

A student may request a leave of absence prior to the start of the spring or fall semester to be effective for the following semester. A student who requests a leave once the semester has begun will be subject to the same grading, withdrawal periods and withdrawal refund policies as listed in the above statement on Withdrawal from the University.

Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Office of the Registrar by June 1 for the fall semester and November 1 for the spring semester. There is a \$30 application fee. Appropriate departmental chairpersons/directors and the finance office must endorse the readmission prior to any registration process. Credit for courses taken seven or more years prior to the date of readmission will be reevaluated in conjunction with degree programs currently offered. Academic units may choose not to accept courses regardless of age for credit in the major. Final determination will be made by the dean of the college.

Dean's List

This list is compiled each semester in the respective dean's offices. The Dean's List honors those students who have met the following criteria:

1. Are full-time undergraduate degree candidates. Candidates for Certificate, Diploma, and Master's Degrees are not eligible.
2. Have attained a minimum semester GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have no grade of "I" or "F."
5. Take at least 12 credits for a letter-grade (no "OP" or "OF").

Academic Review

Academic Warning

A student whose cumulative and semester GPA's are 2.0 or better is considered "in good standing."

When a student, previously in good standing, receives a semester GPA between 1.0 and 2.0, the student will receive a letter of Academic Warning from the Dean's Office of their college on advisement from the Academic Review Committee (ARC). Students will be advised to achieve semester and cumulative GPA's of 2.0 during the next semester and may be advised to meet additional requirements in order to avoid further probationary action. A student who receives below a 1.0 GPA will automatically be placed on Initial Probation and will not receive an Academic Warning.

Initial Probation

If in the following semester the student is unable to achieve semester and cumulative GPA's of 2.0 in response to the conditions of Academic Warning, the student will receive a letter of Initial Probation from the Dean's Office on behalf of the ARC. The student will be advised that if a 2.0 GPA and/or other conditions are not attained by the following semester, the student will be placed on Final Probation and may possibly lose financial aid according to federal regulations.

Final Probation

If a student fails to attain semester and cumulative GPA's of 2.0 and/or other conditions for a third semester, a letter of Final Probation will be sent advising the student that financial aid will not be granted for that semester and that, if a 2.0 cumulative GPA is not achieved by the end of the semester, the student may be dismissed from the College.

Dismissal

It is the University's prerogative to dismiss a student for a stated cause including: 1) failure to maintain a cumulative GPA of 2.0, 2) failure to resolve academic probationary requirements specified by the Academic Review Committee, 3) failure to meet the GPA specified by the Academic Review Committee by the end of the second consecutive semester on probation, or 4) suspension or expulsion upon recommendation of the Campus Standards Committee for student conduct unacceptable at the University.

Departmental Requirements

In addition to the grade point criteria listed in the above academic review process, students are also subject to departmental requirements which may include minimum satisfactory grades in major coursework. Students who fail to meet the minimum grade requirements in major coursework required by the department, school, or University program will be reviewed by the Academic Review Committee and may be advised to meet additional requirements in order to avoid probation or dismissal. Each department or school will provide its students with written statements describing program requirements at the beginning of the academic year.

Academic Grievance Procedure

Students who have a concern or grievance regarding an academic matter should first discuss their concern with the instructor or their advisor. If a satisfactory resolution is not reached, the chair of the department or the director of the school should be consulted. If the student believes that his/her concern requires further attention, he/she may bring the matter to the attention of the dean or assistant dean of the appropriate college or the Director of Liberal Arts. The college dean's office may convene an academic review committee or similar committee to review the concern. As a last resort, the dean's office may forward concerns to the Office of the Provost for final resolution.

Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the new department or school. Deadlines are June 1 for the fall semester and November 1 for the spring semester.

Change of Major forms are available in the Office of the Registrar. After completion of a change of major, students are advised to review their degree program requirements with their new academic advisor, the department chair or school director, and the dean of the appropriate college. The student will be required either to present a portfolio of artwork, or to audition, as part of the transfer requirements.

Change of Address

It is essential that students keep the Office of the Registrar informed of all current addresses: permanent, local, and billing. Change of Address forms are available in that office. Grades, schedules and other important information are mailed to the addresses provided by the student.

Change of Name

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which can be photocopied and kept on file. This is important in order to maintain all of the student's records in one place, and prevents future confusion with transcript requests, etc.

Graduation Requirements

It is the student's responsibility to complete the requirements of the degree program in which he or she is enrolled. This condition also applies to the Diploma, Certificate, and Associate degrees within the University's Continuing Education Division.

To be certified for graduation, a student must fulfill all degree requirements, satisfy the minimum residency requirements (four semesters in residence, a minimum of 48 UArts credits, and completion of the final semester on campus), achieve a minimum cumulative GPA of 2.0 (C average) for the undergraduate degrees and a 3.0 (B average) for the graduate degrees, receive the approval of his/her department chairperson or Director as having met all major requirements, including any and all requirements unique to the departments, and submit a graduation petition to the Office of the Registrar. Once the student has submitted a petition for graduation, and the Registrar has certified that student as having completed the degree requirements, the degree will be awarded. The only exception is students pursuing the bachelor's degree in combination with the pre-certification concentration in Art Education, who may request a delay in the awarding of their degree until the completion of the ninth professional semester.

Requirements for graduation must be approved by the Dean of the College.

Graduation – Conferral of Degrees and Diplomas

Students expecting to complete requirements for a degree within the year (December, May or August) are required to file a graduation petition in the Office of the Registrar at the November registration for the spring semester. The Office of the Registrar is responsible for certification of completion of requirements for graduation.

Degrees and diplomas are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" with either the date of December 30 for fall semester or August 31 for summer semester graduates.

Graduation with Honors

Candidates for the baccalaureate degree, only, may graduate with honors if they achieve a minimum cumulative GPA of 3.6.

Class Attendance/Notice of Deficiency

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated, unexcused absences may result in a grade of "F" for a course.

Instructors must advise a student whenever his or her performance in the course is considered unsatisfactory by use of a Notice of Deficiency in coursework. This form is filed with the Office of the Dean, which will mail a copy to the student.

Students who withdraw from the University must notify the Registrar's Office in writing. Nonattendance does not constitute an official withdrawal.

Absence

An "excused" absence is one which has received the prior consent of the instructor; is due to illness or emergency, appropriately documented by medical certificate, etc.; or due to attendance at an official school function with the approval of the appropriate Director, Chair, or Dean. All other absences are "unexcused."

It is the responsibility of the student to arrange with his/her instructors to make up all missed work. Failure to do so will result in lowered grades. Students who are excessively absent will receive an "F" in the course. (Due to the ensemble nature of the courses, work in Acting Studio and musical ensembles cannot be made up.)

Students must notify their college concerning absences involving private lessons and/or rehearsals involving other participants. Messages should be directed to the office of their director or department chair.

Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait for 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office, and may then leave without penalty.

Student Services

John Klinzing

Dean of Students
1st Floor, 1500 Pine
215-875-2229

The Student Services Division consists of a group of concerned professionals committed to assisting students of the University in reaching their goals. The staff offers students an opportunity to develop the interpersonal, leadership, organizational, and communications skills that will serve the students on a personal and professional level in the future. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

Counseling Department

Frequently, students have concerns about their emotional and social adjustment to college life. Their concerns range over the spectrum of issues: relationships, identity, career goals, achievement, and roommates. To assist students in dealing with these needs, free psychological counseling is available on an individual basis as well as from peer-support groups.

Students in need of psychiatric or long-term psychological counseling may consult the counseling staff for assistance in contacting recommended resources available in the Philadelphia community.

Workshops are also conducted to help students effectively deal with these personal, emotional, and social aspects of their college adjustment.

Health Services

The University maintains a health office with a Registered Nurse from Monday through Friday, during the academic year and for six weeks in the summer. First-aid is rendered, minor illness treated, and appropriate referrals to other health professionals are made. Health counseling is offered, emphasizing disease prevention, health maintenance, stress control, and wellness activities.

Medical services are offered to UArts students by contractual agreement with Jefferson Family Medicine Associates (JFMA), a group of physicians who specialize in Family Medicine Practice. Students may use these doctors as they would use their family physician at home and need only a referral from the University's nurse to obtain an appointment. Besides treating acute and chronic illness, there are services for Drug Abuse, Sexually Transmitted Diseases, Birth Control, and Mental Health. Our students are not charged for these office visits. There will be charges for these services if specialists are called in, if X-ray or laboratory work is needed, and for Emergency Room visits.

In the event of an emergency after office hours, JFMA physicians are on call 24 hours a day, seven days a week, and may be reached by phone.

Jefferson Family Medicine Associates
Telephone: 215-955-7190
Location: 1100 Walnut Street, 5th floor
Hours: 9:00 am to 5:00 pm M T W F
1:00 pm to 5:00 pm Thursday

If an ambulance is necessary, the student will be billed for this service. The cost of the Emergency Room visit is the responsibility of the student.

Because of the high cost of medical care, The University of the Arts strongly recommends that students have adequate health insurance to cover any unforeseen illness or accident. For those students who are not enrolled in an insurance program of their parents and need a low cost insurance plan, the University offers The Sentry Student Security Plan. Information and brochures may be obtained at the Health Office or the Office of the Dean of Students.

Health Records

All entering students must have a physical exam, complete the Student Health Form, and file it with the Office of Health Services. In addition, the State of PA insists that the University screen for immunization deficiencies of all first-time students. Students failing to meet these requirements will not be allowed to attend classes.

Student Activities/Special Events

The Student Activities Office sponsors a variety of activities to complement the academic program of the student. Annual events include Halloween and Mardi Gras parties, and a Fall Carnival. Other events include a Sunday night film series, a league volleyball team as well as intramural play, bus trips to New York City and Washington, DC, ski trips, and ice skating parties.

To encourage participation in sports and physical fitness, the University offers a partially subsidized membership at a local fitness center which provides a variety of fitness facilities. Sherwood's World Gym offers a workout-area with Cybex and free-weights; a cardiovascular area with cycles; stairmasters and towers; aerobics; steamrooms; massage therapy and more.

This year the Student Activities Office is offering to all students, free of charge, the ASSIST Discount Card which confers discounts on a variety of goods and services throughout the Center City and metro-area. Cards may be picked up at the Student Activities Office, 1500 Pine Street, Room 100, beginning the first day of classes. An accompanying information book will detail the available discounts.

Students play a major role in determining the character of the Student Life Program. The Student Activities Committee is an advisory board of students who help decide and plan programs throughout the year. Student organizations contribute to Earth Week, multi-cultural and international students' affairs, and Black History Month plays and events. Students interested in joining or forming a club or organization should contact the Student Activities Office for more information and a copy of the Activities Manual.

Residential Life

The University of the Arts has made a strong commitment to providing a supportive living/learning environment. Furness Hall is an historic, remodeled building which houses students. The residence features three- and four-person apartments with separate kitchen and bathroom facilities. The facility is located within the historic block of the University and is within a one-block walk of all University facilities.

1500 Pine is a 10-story building acquired by the University in 1989. Its furnished apartments all include a kitchen and bath. Two to five students are housed in studio, one and two-bedroom apartments. Laundry facilities are located within each building.

All living environments are supervised by specially selected Resident Advisors. Advisors are upperclass students, trained in peer-advising and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The entire residence program is supervised by the Director of Residential Life.

Students will receive a housing packet outlining all facilities and accommodations after they are admitted to the University.

Freshmen from outside the Philadelphia area are guaranteed housing if the office receives their contracts by June 1.

The office also assists students in finding off-campus accommodations through its off-campus housing services. Early inquiries regarding this service are strongly recommended.

Meals

Most student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedule and dietary preference. In addition, the University maintains a cafe that serves breakfast and lunch and an optional meal-plan. Candy and soda vending machines are accessible at all times.

Academic Support Services

The Academic Support Services are available to all students as a supplement to their classroom instruction. They help students develop skills in reading, writing, and other academic and studio areas, including successful classroom strategies and improvement of study habits.

Professional and peer-tutoring are available to undergraduate students for general skills, and for specific subjects or courses. Computer-assisted academic instruction is also available. Throughout each semester, workshops are given that are designed to address students' academic and studio concerns and needs. Professional counseling is provided to enhance students' academic and personal strategies and skills. Further, specific support services are available to learning-disabled students to assist them in meeting academic requirements.

Although students may be referred to the services by their Studio or Liberal Arts instructors, students are also welcome to avail themselves freely of these support services.

Academic Achievement Program

The Academic Achievement Program (AAP) is part of the Higher Education Opportunity Act of the State of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Students are selected to participate in the program because they are Pennsylvania residents with financial and/or academic needs. With the extra support of the AAP, these students in particular become a highly motivated, cohesive group whose determination to succeed is reflected in their retention and success rates.

For more information, contact the Academic Achievement Program at 215-875-2261.

Learning Specialist

The Student Services Division is committed to supporting students with learning disabilities to ensure that they have an equal opportunity to participate in University programs. The Learning Specialist provides individual support to students with documented learning disabilities and serves as a liaison between students and faculty when needed. Specifically, the Learning Specialist assists students in the areas of writing, study skills, organization, word processing and advising.

In addition to tutorial support, program and instructional accommodations may be implemented, if appropriate, to enable students to be as successful as possible in their course work. It is the student's responsibility to request these services.

To be eligible for support services, a student must submit a copy of a recent psycho-educational evaluation that documents a learning disability and the need for specific accommodation(s). The evaluation should be performed by a licensed psychologist or learning disability specialist. For additional information, please contact the Learning Specialist:

Marilyn Longo

Telephone: 215-875-2254

Location: 1500 Pine Street, 1st floor, Rm 103

For assistance with another type of disability, students should contact the Dean of Students.

International Student Services

In an effort to meet the special needs of the international student, the Student Services Division has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through Admissions, the International Student Advisor, the Director of Residential Life, and the Dean of Students.

The Student Services Division has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include: ESL tutorial assistance, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program will deal directly with the Office of Residential Life, as do all other entering students. While there is not a distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, does consider the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

When in need of assistance, students are advised to contact either the International Student Advisor at 1500 Pine Street, Room 102, 215-875-2266 or the Office of the Dean of Student Services at 215-875-2229.

Career Planning and Development

Career Planning is an important resource for all students. They are encouraged to become acquainted with the Career Planning and Development Office during their freshman year. They receive assistance with career decisions through individual counseling tailored to their specific needs. As students continue to develop academically and artistically, they receive help in creating or improving resumes and/or portfolios. Answers to questions about graduate school, internships, and career planning in general can also be found in the Career Planning and Development Office.

Other issues addressed include development of practical job hunting skills and personal growth and development. The Career Office offers opportunities and assistance in finding full-time, part-time, and free-lance jobs while at The University of the Arts and after graduation.

General Information

Campus Security

The University has security personnel in all of its buildings to provide 24-hour protection. Every semester, identification cards are issued and validated by the Public Safety Office for all students, faculty, and employees. Public Safety officers may deny access to University facilities for anyone not carrying a validated identification card. Spot checking of identification cards occurs throughout the day. Complete identification checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. A limited escort service is provided for students living on or near the University's campus. The general campus area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to isolate exposure to loss. The campus Security Department administers the University Safety Program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency about which you wish to contact your son or daughter at the University, call (215) 875-1010 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student and deliver the message.

School Closings

In the event of inclement weather, students should listen to KYW or the local radio stations that announce official school closings. The University code number is 116.

Automobiles

Because parking in Philadelphia can become very costly, the University discourages students from bringing automobiles.

Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

Code of Conduct

The University's regulations governing nonacademic student conduct safeguard the particular values and common welfare of the student body, and promote the best possible environment for study. Membership in the University is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Student Services. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. The Campus Standards Committee may recommend suspension or expulsion for student conduct considered unacceptable at the University.

A complete set of rules and procedures is contained in the current code for student rights, responsibilities, and conduct. A copy of the Student Code of Conduct is available in the Office of the Dean of Student Services.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community. A detailed copy of the University policy regarding emergency withdrawals may be obtained from the Office of the Dean of Student Services.

Academic Honesty/Integrity Policy

The University of the Arts does not condone any form of academic dishonesty, whether it involves cheating on exams, plagiarism, or similar types of behavior. Lack of knowledge of citation procedures, for example, is an unacceptable explanation for plagiarism. Penalty may include a reprimand, a failing grade for a particular assignment, a failing grade in the course, and/or suspension from the University.

Smoking Policy

The University of the Arts maintains a smoke-free environment. Smoking is prohibited in the studio and office areas of all buildings. Smoking is permitted only in ARCO Park, the Furness Courtyard, and in individual dormitory rooms at the discretion of the residents. Smoking is prohibited in dormitory hallways and elevators.

Sexual Harassment Policy

Sexual harassment is a form of discrimination and will not be tolerated. This type of harassment may be blatant but is often subtle. Unwelcome sexual advances, requests for sexual favors, and other verbal or written communications or physical conduct of a sexual nature constitute sexual harassment when:

Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic standing.

Submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting such individual, or

Such conduct has the purpose or effect of interfering with an individual's work performance or creating an intimidating, hostile, or offensive working environment.

Violation of the University Sexual Harassment policy will subject the accused to disciplinary action as stated in the University Code of Conduct, Section X.

Any student who believes they have been the victim of sexual harassment should bring the matter to the attention of the Dean of Students. The incident should be reported as soon as possible after the incident has occurred so that it may receive prompt attention.

Campus Alcohol and Drug Policy

In support of the laws of the Commonwealth of Pennsylvania, The University of the Arts prohibits the unauthorized possession and/or consumption of alcoholic beverages on University premises.

The University prohibits the illegal and/or unauthorized manufacture, sale, or delivery; holding, offering for sale, possession or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.

Student Code

Part One – Student Rights, Responsibilities and Conduct

I. Definitions

As used in this Code, the following terms shall have the following meanings:

A. "University" means The University of the Arts and, collectively, those responsible for its control and operation.

B. "Student" means all persons whose primary relationship to the University is as a student, presently registered at the University, either full-time or part-time, pursuing undergraduate or graduate studies.

C. "Instructor" means any person hired by the University to conduct classroom or studio activities.

D. "Student organization" means a group of students who have complied with the requirements of the University for formal recognition as set forth in Section V of this Code.

E. "Group" means a number of students who have not complied with the requirements for formal recognition as a student organization.

F. "Student media" means either an organization whose primary purpose is to publish/prepare and distribute any publication/presentation on the University campus or a regular publication of any student organization.

G. "Custodian" means the administrative officer of the University with applicable supervisory authority.

H. "Shall" is used in the imperative sense.

I. "May" is used in the permissive sense.

J. All other terms have their natural meaning unless the context dictates otherwise.

II. Student Rights

A. This Code recognizes that the students of the University, as members of an academic community, are entitled to the rights set forth herein, including, to the extent provided by applicable law, the right to be free from discrimination and harassment based on gender, religion, race, national origin, creed, disability, or sexual preference.

B. The University reserves the right to change the provisions of this Code as it deems necessary. In addition, except to the extent expressly provided herein, the Code is not intended to deal with academic issues, financial obligations, mental health problems or residence assignments: the University retains its traditional powers in these and all other areas of campus life.

III. Campus Expression

A. Discussion and expression of all views are permitted within the University, subject to requirements for the maintenance of order. Support for any cause by orderly means which do not disrupt the operation of the University is permitted. The University retains the right to act to protect the safety of individuals, the protection of property and the continuity of the educational process.

B. Students, student groups and student organizations may invite and hear any speaker of their choosing, subject to the requirements, set forth in Section VI below, for use of University facilities.

C. All University students have the right to express their views, both individually and collectively, on issues relating to University policy, through the means provided by the Budget Planning Committee, the Educational Policy Committee, and the Student Affairs Committee of the University Senate.

IV. Student Organizations

A. Student organizations may be established within the University for any legal purpose, upon recognition by the Office of Student Activities. To apply for recognition, the proposed organization must submit a list of its officers and a copy of its constitution and bylaws. Where a proposed student organization is affiliated with an extramural organization, that organization's constitution and bylaws must also be submitted to the Office of Student Activities.

B. Any group which has been in existence for at least one academic year must apply for recognition as a student organization in order to continue to receive benefits from the University.

C. Recognition of a student organization by the University does not imply approval by the University of the aims or objectives of the organization.

D. After recognition, all amendments to a student organization's constitution or bylaws must be submitted to the Office of Student Activities four weeks prior to the effective date.

E. Any organization which engages in illegal activities on or off campus may have sanctions imposed upon it, including withdrawal of University recognition.

F. Membership in all campus organizations shall be open, within the limits of their facilities, to any member of the University community who is willing to subscribe to the stated aims and objectives of the organization and to meet its stated obligations.

G. Discrimination by any student organization on the basis of gender, religion, race, creed, national origin, disability, or sexual preference is prohibited.

V. University Facilities

University facilities may be assigned to organizations, groups, and individuals within the University community for regular business meetings, for social programs, and for programs open to the public.

A. The Office of Facilities Management shall have the responsibility for assigning University space to campus organizations, groups and individuals.

B. The individual, group, or organization requesting space must inform the University of the general purpose of the function, so that the University can schedule an appropriate location.

C. Allocation of space shall be based on the demonstrated needs of the organization, group or individual, as determined by the Office of Facilities Management.

D. Preference may be given to programs designed for audiences consisting primarily of members of the University community.

E. Conditions may be imposed to regulate the timeliness of the requests, to determine the appropriateness of the space assigned, to regulate time and use, and to insure proper maintenance.

F. Charges may be imposed for any special services required in connection with the event.

G. Physical abuse of assigned facilities will require restitution for all damages and may result in limitation on future allocations of space to offending parties.

VI. Student Rights and Residence Halls

A. Resident students can have a representative voice in making recommendations with respect to the policies of the University's residence program. (Additional policies of the residence hall contract.)

B. The University shall, to the extent set forth herein, respect each resident student's right to privacy. The University may conduct room searches of resident students in good standing only 1) with the consent of the student; 2) in conjunction with legal authorities who have obtained a search warrant; or 3) to insure compliance with University regulations, as reflected in the Residence Contract. Access to rooms, unless for an emergency, apparent breach of University regulations, or conditions beyond the control of the University, shall be announced 24 hours in advance. If the University determines that a danger to the safety of the University, the residents, or the community exists, consent to enter and search a room will be considered implicit.

C. When a resident student requests maintenance service for his room consent to enter shall be considered implicit. Such service calls will be announced 24 hours in advance whenever possible.

VII. Access to Student Records

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1: access to records maintained by certain educational institutions and agencies, and 2: the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

A. The right to review educational records which are maintained by the University. These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.

B. Records which have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University, are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.

C. University educational records are maintained by:

- 1. Office of the Registrar
- 2. Office of the Dean of Students
- 3. Financial Aid Office
- 4. Finance Office
- 5. Office of Continuing Studies
- 6. Some educational records may also be maintained by the Dean of the College, academic major departments, the Learning Skills Center, and the AAP Office.

D. The University may not generally release any information outside the University which is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:

- 1. Name
- 2. Address
- 3. Telephone listing
- 4. Date and place of birth
- 5. Major field of study
- 6. Participation in officially recognized activities
- 7. Dates of attendance
- 8. Degrees and awards received
- 9. The most recent previous educational institution attended by the student.

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar--no later than the end of the second week of classes each semester--of the information not to be released.

E. The permanent record maintained by the University will consist of:

1. Directory information as noted above
2. Application for admission
3. Applicant's secondary school records
4. Cumulative University of the Arts records of grades, credits, grade point average, and academic actions
5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
6. Student petitions
7. Letters of reference/recommendation dated after January 1, 1975
8. Disciplinary actions
9. Departmental appraisals and evaluations of student progress

F. The permanent records of the University do not include:

1. Parents' and students' confidential financial documents
2. Counseling psychologists' files
3. Health Office files
4. Faculty and staff memoranda/files retained for personal/ professional use

G. Requests to inspect and review records may be made by completing an "Access Request for Educational Records," which is available in the Office of the Registrar. Upon receipt of request an appointment will be made to review records within 7 days.

H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing, the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.

J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions which do not require the student's consent are:

1. Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
2. Participatory information-sharing with educational service associations such as the College Scholarship Service, the American Council on Education
3. Information about an individual student in the event of a personal emergency which is judged to threaten the health and/or safety of that student
4. Compliance with judicial orders and lawfully issued subpoenas

5. Response to inquiries by parents of dependent students (see section K)

6. Reference by appropriate University of the Arts' faculty and professional staff

Any release of information as outlined above which identifies an individual student and requires that student's consent will be logged in his or her permanent record.

K. As provided by the Act, the Office of the Dean of Students will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his/her permanent address.

VIII. Recruiting on Campus

Any job-recruitment agency or employer desiring to recruit at the University must register with the Office of Career Development and agree in writing not to discriminate in its recruiting and hiring on the basis of gender, race, national origin, creed, disability, or sexual preference, to the extent provided by applicable law.

IX. Violation of University Standards

The University reserves the right to impose discipline for any misconduct which adversely affects the pursuit of the University's stated purposes and objectives by the University community. In addition, the specific types of misconduct listed below may subject a student to disciplinary action by the University:

A. Cheating or plagiarism in connection with an academic program at the University;

B. Furnishing false information to the University with the intent to deceive;

C. Unauthorized use of, or misuse, including mutilation and/or defacing, of educational materials, University records or University property;

D. Forgery, alteration, unauthorized use or misuse of any official University document, name, symbol, record, or student or faculty identification card;

E. Theft, misappropriation, vandalism, grossly negligent damage or arson to any University property or private property of any member of the University community or any other person on University property;

F. Threat of, or actual infliction of, bodily harm or physical abuse or injury to any member of the University community or any other person on University property;

G. Physical obstruction or verbal disruption of teaching, research, disciplinary proceedings or authorized University programs, events, functions or activities;

H. Obstructing access to any University building or other facility; unauthorized use or occupation of any University meeting facility; classroom, common indoor or outdoor area, faculty office, or any other component of the University physical plant or property;

I. Use, possession, distribution, transfer or sale of illegal narcotics, hallucinogenic agents or abusive drugs anywhere on University property;

J. Construction of or actual possession of firearms or other inherently dangerous weapons or explosive materials, including fireworks;

K. Violation of any criminal statutes of the United States or the Commonwealth of Pennsylvania, or ordinances of the City of Philadelphia, which occurs on University property or which directly affects the University community;

L. Resisting Campus Security Guards acting in the proper performance of their duties on University property;

M. Failing to repay, by agreed deadlines, monies borrowed from official student loan funds;

N. Failure by a resident student to abide by the University Residence Hall Contract and any other rules and regulations of the University applicable to resident students;

O. Failing, after a warning, to wear clothing or foot covering while attending classes or utilizing any University facility;

P. Smoking on campus property;

Q. Consuming food or beverages in areas designated "No Food or Beverages";

R. Unauthorized consumption, possession, distribution, transfer or sale of alcoholic beverages anywhere on University property;

S. Failing to comply with the directions or instructions of University officials, relating the provisions of this Code or other regulations which the University may adopt; and

T. Soliciting or assisting another student to do any act which could subject him to discipline for violation of University standards or regulations.

X. Disciplinary Actions

The University may impose discipline on a student for a violation of any University standard according to the procedures set forth in Part Two of this Code. The penalties for a violation are set forth below. One or more of the listed penalties may be imposed at the discretion of the University. The maximum penalty is dismissal from the University.

A. Warning: A notice to the student orally or in writing, that continuation or repetition of conduct found to be a violation may be cause for additional disciplinary action. A copy of a written warning is retained by the Office of the Dean of Students until the student leaves the University; it does not become a part of the student's file;

B. Censure: A written reprimand which states that more severe disciplinary measures will be imposed for a subsequent violation of University standard or regulation within a stated period of time. A censure becomes part of the student's file for the period of enrollment plus one year.

C. Fine: A money penalty, intended as a deterrent, to cover the costs of replacing physical property of the University damaged or stolen by the student. The payment of any fine by a student shall in no way limit the right of the University to seek complete restitution through civil proceedings.

D. Other: the assignment of appropriate task for the purpose of restitution.

E. Probation: Exclusion from participation in privileged or extra-curricular University activities for a period not to exceed one year.

F. Suspension: Exclusion from participation in all academic and extracurricular University programs for a period specified by the Dean of Students or President.

G. Dismissal: Permanent expulsion from all academic and extracurricular University programs.

Part Two – The Hearing Process

I. Initiation of Disciplinary Proceedings

A. Charges of a violation of the Code may be filed against a student, student group or student organization by any member of the University community. When a complaint is filed against a student organization, the appropriate officers shall act as representatives in the disciplinary proceedings.

B. The charges shall be filed in writing with the Office of the Dean of Students. Upon such filing, the Office of the Dean of Students shall notify the student of the charges and of the procedures to be followed.

C. The office of the Dean of Students shall make a preliminary investigation of all charges. If the Dean determines that there is no substance to the charges, they will be dropped. The person charged and the complainant will be so informed.

D. If the Dean's preliminary investigation indicates that the charges warrant only a warning, the Dean of Students or his designee shall meet with the student to discuss the charges and issue a warning. The issuance of such warning shall terminate the complaint procedure.

E. If the Dean's preliminary investigation indicates sufficient evidence to warrant penalties beyond a warning, the Dean of Students or his designee shall prepare and serve on the student a written complaint setting forth the nature, time and place of the violation.

F. Service of the complaint shall be in person or by certified mail, return receipt requested, on the student, with date, time, and place of hearing set out.

G. The student shall have the right to file countercharges against the party who fired the charges against him/her.

H. If more than one charge arises from the same incident, all such charges shall be heard at the same time.

I. The student shall be given the opportunity of defending his/her conduct before the Campus Standards Committee within two academic weeks of receipt of the complaint OR of having the charge resolved by the Dean of Students in an administrative hearing within one academic week of receipt of the complaint, unless the Dean determines that the complaint must be handled by the Campus Standards Committee.

II. Administrative Hearings

A. If a student wishes to acknowledge that he/she has violated a standard or regulation as charged and waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a waiver to that effect. Upon the presentation of this waiver to the Dean of Students, he/she or his/her designee shall determine the appropriate disciplinary action and impose it.

B. If a student wishes to deny that he/she has violated a standard or regulation as charged, but waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a written waiver to that effect. Upon presentation of this waiver to the Dean of Students, he/she or his/her designee shall hear the evidence by and against the student.

C. At the hearing, the student shall have the right:

1. to be present;
2. to be informed of the evidence against him/her;
3. to present evidence on his/her behalf;
4. to have adequate opportunity to respond to the evidence; and
5. to have the assistance of an advisor of his/her choice who is a member of the University community.

Note: The University and the student both may retain an attorney at his/her own expense and have that attorney present provided that neither attorney assumes an active role in the hearing itself.

D. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student warrants only a warning, the warning will be given by the Dean and the matter shall be deemed closed.

E. If, after the administrative hearing, the Dean of Students or his/her designee determines that the violation warrants censure, probation, suspension, the levying of a fine, or other discipline, such discipline shall be applied, and the student shall be informed in writing of such discipline.

F. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student has not violated a standard or regulation, he/she will inform the student and the complainant, and the matter shall be deemed closed.

III. The Campus Standards Committee

A. Power: The power to review complaints or charges against students, student groups or student organizations by a member of the University community is vested primarily in the Campus Standards Committee. This committee serves as a recommending body to the Dean of Students.

B. Membership: The Campus Standards Committee shall be composed of eight members:

1. four students designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee;
2. two administrative staff designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee; and
3. two faculty members designated by the Dean of Students.

C. Chairperson: The Chairperson shall be chosen by the Dean of Students. The Chairperson shall serve as an ex-officio member, voting only in the event of a tie.

D. Jurisdiction:

1. The Campus Standards Committee shall be the principal body to hear charges of student misconduct or noncompliance with the Code.
2. The Campus Standards Committee shall have the authority to prescribe supplementary rules of procedure consistent with requirements contained herein.
3. The Campus Standards Committee shall have the authority to develop and recommend to the Dean of Students appropriate policies, statements and revisions to the Code and to any other official University document that pertains to student welfare.

E. Hearings:

1. An action before the Campus Standards Committee shall commence by notification from the Office of the Dean of Students to the Chairperson of the Committee.
2. In order to conduct a hearing, there must be a quorum, which consists of 50% of the membership of the Committee. Majority, as used in this Code, means a majority of a quorum.
3. If, after proper notice of the complaint and the date, time, and place of hearing, the charged student fails to appear, and the majority of the Campus Standards Committee is satisfied that the student had adequate notice and no valid excuse for his/her nonappearance, the Committee may then hold the hearing without the student.
4. The student charged may be assisted or represented during the proceedings by an advisor of his/her choice from within the University community.
5. Prior to each hearing, any member of the Committee who has a particular bias, ethical conflict, or personal relationship with or animosity against the charged student or complainant which he/she believes would prevent him/her from rendering an objective recommendation shall excuse him/herself from participating in that hearing.
6. The hearing shall be conducted in a manner to do substantial justice and shall not be unduly restricted by legal rules of procedure or evidence. The Chairperson shall take notes of the evidence and testimony presented.

7. Only Committee members, the charged students, their advisors, complainants and witnesses, if any, and the Dean of Students, shall be allowed to attend the hearing.
8. If two or more are charged within the same complaint, individual hearings shall be permitted when requested by any of them.
9. The Chairperson shall open the hearing by stating the charges and the procedures to be followed.
10. The Chairperson shall ask the student whether or not he/she has violated each standard or regulation charged.
11. The complainant shall present his/her evidence first, including any witnesses he/she may have.
12. The charged student shall then present his/her evidence, including witnesses, if any.
13. Witnesses shall not be sworn. Any witness may be questioned by any party to the action and by any member of the Committee.
14. The complainant and the charged student (or his/her advisor, if desired) may offer summations.

F. Committee Deliberations and Recommendations:

1. At the completion of the testimony, the members of the Committee shall retire to another room or clear the hearing room in order to deliberate.
2. No evidence other than that received at the hearing and that contained in the student's file shall be considered by the Committee.
3. Confidentiality shall be maintained by all participants. Cases shall be discussed only while the Committee is in session.
4. Recommendations in all cases shall be determined by a simple majority vote.
5. Within three academic days after the conclusion of the hearing, the Committee shall prepare in writing findings of fact and conclusions as to the validity of the charges, and a recommendation for appropriate action, and transmit that information to the Dean of Students.
6. Within that same time, the Committee shall notify the charged student by letter delivered in person or by certified mail, of the Committee's recommended action to the Dean of Students.
7. Within three academic days of receipt of the Committee's recommendation, the Dean of Students shall notify the charged student by letter, delivered in person or by certified mail, 1) whether he/she accepts the Committee's recommendation and the discipline recommended, if any and 2) if the student is found guilty of the charges, the discipline, if any, that will be imposed by the Dean of Students. The Dean shall also inform the Committee of his decision.
8. A copy of the Committee's written findings and conclusion of the Dean's decision shall be placed in the student's file, and shall remain there for the period of the student's enrollment plus one year.

G. Appeal:

1. The student shall have the right to appeal the decision of the Campus Standards Committee and the discipline imposed by the Dean of Students or his/her designee, to the Office of the President within ten calendar days of the receipt of notice of the imposition of discipline by the Dean of Students of his/her designee.
2. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision.
3. Upon receipt of such notice of appeal, the President shall advise the Campus Standards Committee and the Dean of Students or his designee that such an appeal has been filed. The Committee and The Dean shall then make the record of the proceedings available to the President.
4. In his discretion, the President may give the student an opportunity to present additional information and his/her reasons for appeal, and may request additional information from the Dean of Students or his designee.
5. Upon consideration of the record and any additional information requested, the President shall make a final decision and instruct the Dean of Students to impose appropriate discipline, if any.
6. The decision of the President is final. No further appeals may be taken.

H. Administrative Suspension:

1. If a charge has been filed against a student, the status of the charged student within the University shall not be altered prior to a hearing and action by the Dean unless 1) the continued presence of the student on the University campus shall be found by the Dean of Students in his judgment to constitute a serious threat to the student or the community; or 2) the off-campus conduct of the student is deemed by the Dean of Students to be deleterious to the student's welfare or to that of the University community.
2. Where the Dean of Students concludes that either of such situations exist, he/she may, in his discretion, place the student on probation or suspension pending final disposition of the charges against him/her.
3. The administrative suspension and probation recognized in this Section are in addition to the University's right to impose emergency withdrawal on a student, pursuant to the University's Policy on Emergency Withdrawal (copies available in the Office of the Dean of Students). The Dean of Students shall have the sole discretion to determine whether to substitute the procedures of emergency withdrawal for the procedures of this Code for student misconduct.

University Libraries

Stephen Bloom

Director of University Libraries
Greenfield Library, 1st floor Anderson Hall
215-875-1013

The University Libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the Library staff provides, and through the materials it collects or to which it provides access, the University Libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The Libraries of the University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), is one of the finest art and design school libraries in the country. For most areas of interest, it is the main library for the campus, containing materials in many formats related to art and design, dance, theater, film, liberal arts, and other general subjects. The Greenfield Library also houses the Libraries' administrative offices and technical services operation, as well as the Libraries' Picture Resource File, University Archives and the Libraries' Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are useful for students and faculty studying or needing information about dance, musical theater, and many areas of the liberal arts as well as those in music. The Music Library contains a listening facility for recorded sound in addition to general reading areas and specialized computer-workstations.

The Slide Collection, in Anderson Hall, adjacent to the lower level of the Greenfield Library, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs. Light tables and slide carousels may be used for viewing the Library's and one's own slides.

The total holdings of the Libraries are approximately 90,000 books and bound periodicals, 14,000 music scores, 110,000 mounted and encapsulated pictures, 160,000 slides, and 15,000 items of recorded music in lp, cd, and cassette tape formats. The library also has a growing collection of audiovisual materials in videocassette, videodisc, and multimedia formats. Listening and viewing facilities, CD-ROM indexes, multimedia computer workstations, and Internet/World Wide Web access are available in addition to general reading facilities.

Information about the Libraries' collections is available through a new on-line computer catalog that is accessible from terminals in the Greenfield and Music Libraries or by dialing into the system from outside the library with a computer and modem. Information can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections which have not yet been added to the automated system. Other computerized reference tools are also available, including electronic multimedia encyclopedias. CD-ROM periodical indexes have been enhanced with information about Library holdings.

Reference assistance and course reserves are available at every University Library location. The Libraries also provide a wide range of other information services such as interlibrary loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted on-line database searching and Internet access. The Library maintains reciprocal use arrangements with other nearby academic libraries.

Albert M. Greenfield Library
215-875-1111

Music Library
215-875-2248

Slide Collection
215-875-1006

Continuing Education Programs

The Center for Continuing Studies at The University of the Arts is dedicated to providing a program of diverse educational opportunities. Classes are offered for credit and noncredit in various formats to accommodate the needs and schedules of our students. Courses in fine arts, crafts, computers, creative writing, and music industry are available in the fall, spring and summer. Selected courses from the degree program are made available on a non-matriculated basis through Continuing Studies. In addition, there are summer programs for pre-college and post-college populations. Saturday programs are offered for young artists from grades 1-12 during the academic year.

The Professional Institute for Educators (formerly the New Studies Center) was launched in 1973 to serve the educational and cultural needs of professionals in the field of education. A full program of non-matriculated credit courses are offered for teachers interested in continuing their education. Most classes meet on weekends. There is also a unique Travel/Study program designed to provide educational travel seminars.

The Dance Extension program offers noncredit courses for teens and adults from beginning through advanced levels. The program offers a wide variety of courses, taught by highly qualified instructors.

Catalogs are available for all programs offered. Please refer to them for specific listings and registration procedures. Please note that the degree programs at the University have specific course and curriculum requirements. Courses taken for credit in the Continuing Studies programs are rarely accepted by the degree programs and will be evaluated at the time of admission to determine, which, if any, may be accepted. For additional information, please contact:

Continuing Education
215-875-3350

Professional Institute for Educators
215-875-3360

Saturday School and
Pre-College Summer Programs
215-875-3355

Dance Extension
215-875-2269

University Degree Requirements

Division of Liberal Arts

Robert Ackerman
Director
215-875-1077

In addition to the major requirements for earning a bachelor's degree at The University of the Arts, all undergraduate students are required to complete approximately one third of their studies in the liberal arts, reflecting the University's conviction that the liberal arts are essential for the education of artists, designers, and performers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophical and scientific modes of thought, and to the study of human cultures and societies—in sum, to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Liberal Arts Division presents a common ground in the curriculum where students from all the colleges meet. It thus offers a unique forum for artistic and academic exchanges.

Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their liberal arts requirements.

Transfer Requirements

The University of the Arts will accept transfer credit for Liberal Arts courses completed elsewhere, after review, provided that the course work completed is determined to be equivalent to the University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better is earned. Students are required to present official transcripts of courses taken at other institutions as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Once they have matriculated, students in PCAD and CMAC may transfer up to 15 credits in the Liberal Arts provided they have not already transferred that many or more at the time of matriculation; students in PCPA may transfer up to 9 credits. Students who wish to take Liberal Arts credits at other colleges must secure prior written approval from the Director of the Division of Liberal Arts. Such courses may not duplicate courses already taken for credit at The University of the Arts.

Credit-Hour Ratio

In general, liberal arts credit is earned at the ratio of one credit per class contact hour.

Common Core

All students at The University of the Arts must take First Year Writing and Introduction to Modernism.

Freshmen typically take two semesters of First Year Writing (HU 110 A, HU 110 B). Based on transcripts, SAT score, TSWE score on the verbal text of TOEFL (Test of English as a Foreign Language), and initial essay assignments, students may be placed in HU 008 (ESL) or HU 009. These courses do not satisfy the First Year Writing requirements. Students who successfully complete HU 008 or HU 009 will then take HU 110 A, or may in some cases be assigned to HU 109 B, First Year Writing, which counts toward the degree and substitutes for HU 110 A.

In addition, freshmen take two semesters of Introduction to Modernism (HU 103 A & B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their program at the University.

Satisfactory completion of the First Year Writing sequence is required prior to registration for upper-level liberal arts courses. In addition, failure to complete this sequence may prevent the student from proceeding in his or her major studio coursework.

University Writing Standards

The faculty of the University have established a standard of professionalism for all formal papers written for liberal arts and studio courses.

1. Citations of any text used in the writing must be documented as appropriate. The MLA and APA styles, as detailed in Diane Hacker's *A Writer's Reference*, are taught in First-Year Writing HU 110A/B. Lack of knowledge of citation procedures will not be an acceptable explanation for plagiarism.

2. Papers must be free of consistent patterns of error in punctuation and grammar and must be spell-checked and proofread.

3. Papers must be word-processed and printed with appropriate margins. In addition, papers must be conceptually and visually divided into paragraphs as appropriate.

Liberal Arts Requirements for Students Matriculated Prior to Fall 1996

Studies in the liberal arts are divided into four categories: Language and Literature, History and Social Studies, Art History, and Philosophy and Science. Students must satisfy the credit total for each college as indicated below. In addition to the required and elected liberal arts courses, students will also be taking discipline history courses in their majors.

Please note that liberal arts requirements are slightly different for students who matriculated prior to Fall 1993. Please contact the Office of the Registrar if you have questions about liberal arts requirements.

All students:

HU 110 A/B	First Year Writing	6 credits
HU 103 A/B	Introduction to Modernism	6 credits

PCAD:

HU 151	Language of Art History or	
HU 140 A	Art History Survey I	3 credits
Art History		6 credits
History and Social Studies		6 credits
Language and Literature		6 credits
Philosophy and Science		6 credits
Liberal Arts Electives		3 credits
<i>12 credits at the 300/400 level</i>		

PCPA:

100/200 level or above	9 credits
300/400 level or above	12 credits
Discipline History	6 credits

New Liberal Arts Requirements for Entering Freshman Fall 1996

The faculty recently approved new curricular requirements for the liberal arts core. These new requirements apply to all students who enter the University as freshman in the fall of 1996 and thereafter. Beginning in the fall of 1997, the course offerings of the Division of Liberal Arts will be reorganized to reflect the revised curriculum and categories of study.

Common Core		12 credits
HU 110 A/B	First-Year Writing	6 credits
HU 103 A/B	Modernism	6 credits

Discipline History	9 credits
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Majors in:

Dance	DA 211 A/B; DA 117 B
Music	MU 301 A/B; MU 401 B
Acting	TH 311 A/B; TH 213
Musical Theater	TH 312 A/B; TH 213
Animation	HU 140 A/B; WM 251
Film	HU 140 A/B; WM 251
Photography	HU 140 A/B; HU 255
All other PCAD Majors	HU 140 A/B; Art History elective
Writing	HU 320 A/B; Drama course

Liberal Arts Distribution	21 credits
Social and Behavioral Sciences	6 credits
Natural Science and Mathematics	3 credits
Literature	3 credits
Humanities	3 credits
Liberal Arts Electives	6 credits

At least four (12 credits) of the courses taken to satisfy the liberal arts distribution requirement must be at the 300 or 400 level.

All students will be required to take at least one multicultural course within the liberal arts distribution where the study is largely or entirely devoted to non-Western cultures.

Liberal Arts Faculty

Robert Ackerman

Director

BA, College of the City of New York

MA, PhD, Columbia University

William Allen

Senior Lecturer

BA, Springfield College

MA, Temple University

Joan Beaudoin

Senior Lecturer

BFA, Massachusetts College of Art

Stephen Berg

Professor

BA, State University of Iowa

Kent Christensen

Associate Professor

BA, Columbia University

MA, University of Connecticut

Karen Clark-Schock

Senior Lecturer

BA, Rosemont College

MCAT, Hahnemann University

Raymond Douglas Collins

Senior Lecturer

BA, SUNY Binghamton

MA, University of North Carolina at

Chapel Hill

Robert Crites

Senior Lecturer

BFA, The Ohio State University

MFA, University of Delaware

Lawrence Curry

Associate Professor

BA, MA, University of Pennsylvania

Nancy Davenport

Professor

BA, MA, Bryn Mawr College

PhD, University of Pennsylvania

John F. DeWitt

Associate Professor

BA, Northeastern University

MA, PhD, University of Connecticut

Mary Ellen Didier

Senior Lecturer

BA, University of Wisconsin

MA, University of Chicago

Samuel Durso

Senior Lecturer

BA, MA, Temple University

Richard Farnum

Assistant Professor

AB, Princeton University

PhD, University of Pennsylvania

Katherine Finney

Senior Lecturer

BA, Smith College

M Ed, Harvard University

MA, Temple University

Gloria Fox

Senior Lecturer

BA, University of Delaware

MA, Hahnemann University

Constance Goodwin

Senior Lecturer

BFA, The University of the Arts

MEd, EdD, Temple University

Kevin Harris

Senior Lecturer

BA, Hampton Institute

MFA, University of Cincinnati

Ronald E. Hays

Senior Lecturer

MS, Hahnemann Medical College

Nancy Heller

Professor

AB, Middlebury College

MA, PhD, Rutgers University

Anne Karmatz

Adjunct Associate Professor

BA, University of Pittsburgh

MS, University of Pennsylvania

MA, Villanova University

Sharon Lefevre

Senior Lecturer

MA, University of Illinois

Gail Maxwell

Senior Lecturer

BA, University of Colorado

MA, University of Lancaster (UK)

Mary Martin

Adjunct Assistant Professor

BA, Macalester College

MA, Washington University

Mary Murphy

Senior Lecturer

BA, Barnard College

MA, Teachers College

MFA, Temple University

Martha Nichols

Senior Lecturer

BA, Antioch College

MFA, Bard College

MA, Villanova University

Martin Novelli

Adjunct Professor

BS, St. Joseph's University

MA, Purdue University

PhD, JD, Temple University

Jeanne Nugent

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BFA, The University of the Arts

Camille A. Paglia

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BA, Harpur College, SUNY Binghamton

M Phil, PhD, Yale University

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Ruth Perlmutter

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BA, New York University

MA, PhD, University of Pennsylvania

Catherine Robert

Senior Lecturer

BA, Connecticut College for Women

MA, PhD, University of Pennsylvania

Gabriela Roepke

Senior Lecturer

BA, Catholic University of Chile

Donna Rondolone

Senior Lecturer

BA, Temple University

MA, PhD, University of Pennsylvania

Andrew Rudin
Professor
BM, University of Texas
MA, University of Pennsylvania

Steven Saylor
Assistant Professor
AB, Franklin & Marshall College
MA, MFA, Temple University

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MA, PhD, University of Delaware

Francesca Soans
Senior Lecturer
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MA, MFA, Temple University

Patricia Stewart
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BA, University of Pennsylvania

Anita Tiambeng
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BA, Beaver College
MA, Temple University

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BA, M Ed, Temple University

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MA, University of North Carolina
at Chapel Hill
PhD, Bryn Mawr College

Joanne E. Walsh
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BA, College of Mt. St. Vincent
MA, Marquette University

Stanley Ward
Adjunct Assistant Professor
BA, Duke University
MA, PhD, Harvard University

Faith Watson
Senior Lecturer
BA, MA, University of Pennsylvania

William Webster
Associate Professor
BM, Curtis Institute of Music
BA, University of Iowa
PhD, University of Pennsylvania

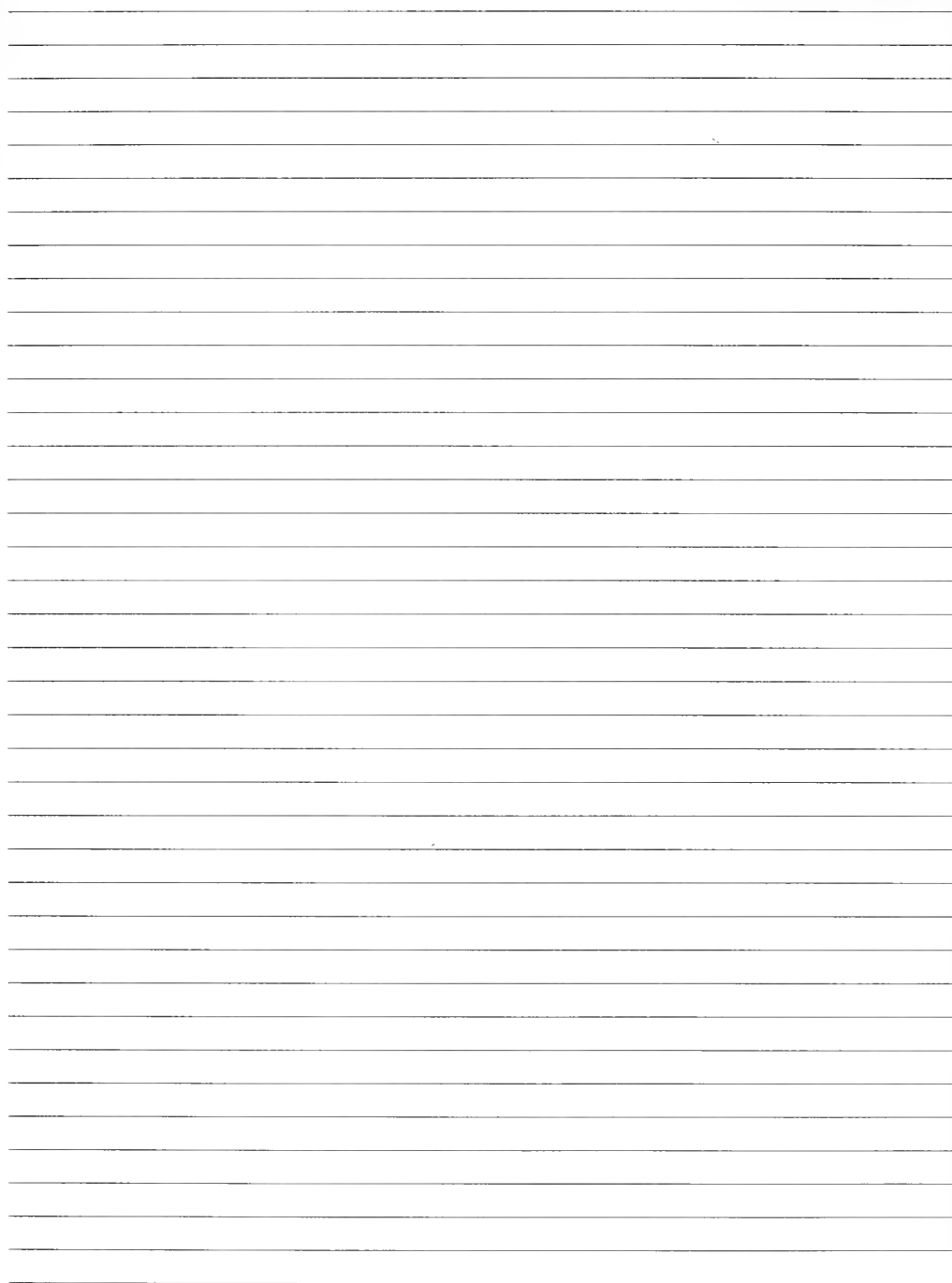
Carla Weinberg
Adjunct Associate Professor
Dottore in Lingue, University of Pisa

Burton Weiss
Adjunct Professor
BA, MA, PhD, Princeton University

Lily Yeh
Professor
BA, National Taiwan University
MFA, University of Pennsylvania

Simone Zelitch
Senior Lecturer
BA, Wesleyan University
MFA, University of Michigan

Toby Silverman Zinman
Professor
BA, MA, PhD, Temple University





The
University
of the
Arts

Art and Design

Philadelphia College of Art and Design

Stephen Tarantal, Dean
Carol Moore, Assistant Dean
215-875-1100

Programs of Study

The Philadelphia College of Art and Design is a comprehensive college of the visual arts, offering a full range of study in art and design. The college maintains demanding standards and encourages students to develop innovative approaches to their work. The college offers coursework toward a BFA degree in Painting and Drawing, Printmaking/Book Arts, Photography, Film/Video, Animation, Sculpture, Graphic Design, Illustration, and Crafts; a BS degree in Industrial Design; an MA degree in Art Education and Museum Education; an MAT (Master of Art in Teaching) in Visual Arts; MFA's in Book Arts/Printmaking, Ceramics, Painting and Sculpture, and Museum Exhibition Planning and Design; an MJD (Master of Industrial Design); a special concentration in Art Therapy, and a pre-certification program in Art Education.

All freshman students enter the 18-credit Foundation core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through freshman elective course offerings students are introduced to major course options and opportunities offered at the College of Art and Design.

Students enter a major in the sophomore year from one of the following departments:

- Crafts: Ceramics, Fibers, Glass, Metals, Paper, Wood
- Fine Arts: Painting & Drawing, Printmaking, Sculpture
- Graphic Design
- Illustration
- Industrial Design
- Media Arts: Photography, Film, Video, Animation

The major studio concentration is augmented by required and elective courses in other departments in PCAD and PCPA to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

Many departments offer opportunities to study off-campus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C. supplement their regular work in studios and workshops.

Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation Program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester, and each student is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are three formalized advising sessions: (1) First semester, sophomore year. When students enter a major department, during the first two weeks the advisor meets in small groups (4-5 students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, introduction to other advisors (Liberal Arts and Studio), and office hours; (2) Second semester, junior-year: Individual meetings to review progress and credit counting sheets from the Registrar, plan final year (both semesters), and look at graduation requirements; (3) Last semester: Exit interview. Students are encouraged to meet with advisors as often as necessary to deal with any problems that arise.

Each professional department is assigned one or more Liberal Arts faculty members who assist both faculty advisors and their assigned students in the selection of a Liberal Arts course of study.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

Departmental Requirements

- The chairperson, with the concurrence of the faculty, may:
1. Establish a minimum major course grade or major grade-point average requirement higher than the minimum set by the University; students must be given written notification of such requirements.
 2. If a student receives "D" grades in a major course, the department will notify the Academic Review Committee that the student is on Departmental Warning even if the student's GPA is above a 2.0. Excessive "D" grades (3 or more) may result in dismissal from the department. Students will be advised to transfer to another major.
 3. Place on academic probation students who fail to meet the minimum grade requirement in a course required for a departmental major or a University program.
 4. Dismiss a student from the department for academic deficiencies with written notification to the student and the Dean. Students who are dismissed may submit a written appeal to the Academic Appeals Committee.
 5. A department may require a student to repeat a "D" grade in a major course. If a department feels a student must repeat a course in which they received a "D" grade, then the departmental major requirement for that student should be increased by the appropriate number of credits in which the student received "D"s.
- If a student fails to meet the minimum grade requirement in major course work required by the department or a University program, the chair may submit a written recommendation to the Dean of the College for submission to the Academic Review Committee that due to an unsatisfactory academic record, the student be considered for probation or dismissal.
- Each department will provide their students with written statements describing any additional requirements for its programs at the beginning of the academic year.
- Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. And finally, the student's petition to graduate must be approved by the department advisor or chairperson in conference with his/her faculty.

Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The College requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 15.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure is as follows:

Courses	Credits
Foundation	18
Major department credits	42
Studio Elective	21
Liberal Arts	42
Total credits	123

Studio Electives

- Major studio departments may require up to 6 credits in another studio major, and/or Liberal Arts.
- Students may elect to replace up to 6 studio elective credits with Liberal Arts courses.
- Students are required to take at least 9 credits of studio elective courses outside of their major department.
- Elective studio credits may be completed in any department at the College of Art and Design, the College of Performing Arts, or the College of Media and Communication.

General program requirements vary within each department. Departments issue a list of required courses at appropriate times during the year. Majors must follow both departmental requirements for specified courses and the recommended sequence in which these courses are to be taken. The department chairperson must approve any exception to these regulations.

The Art Therapy and Education programs are special courses of study that are offered in conjunction with a studio-major program. Interested students should refer to the program descriptions of those departments.

Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two class-contact hours in studio courses. Please refer to the course descriptions for specific information.

Return Degree Program

Diploma graduates of the Philadelphia College of Art and Design may apply credits earned for the diploma towards the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

Minors

The College of Art and Design offers minors which enable a student to focus on a specific discipline through organized electives. Students wishing to include a minor concentration are governed by the following guidelines:

1. A student may not take a major and a minor in the same subject. Minors must be taken in a department other than the major.
2. Courses applied to the minor may not be used for the major, but students may include the minor coursework as part of their studio elective degree requirement.
3. All minors require a minimum of fifteen credits which are defined by the department. Sheets describing the individual minors may be obtained in the Registrar's Office or the Office of the Dean, PCAD.
4. Students must declare their intent to complete a minor by filing the Minor Declaration Form in the Office of the Registrar. This form must be signed by the student's major and minor advisors. Once a minor is on file in the Registrar's Office, any changes must be discussed with the faculty advisor.
5. A student pursuing a minor may be required to complete more than the minimum number of credits required for graduation.
6. Minors are available only to undergraduate students.
7. Students wishing to pursue a minor must meet eligibility requirements which may include satisfactory completion of foundation courses, prerequisites, and departmental portfolio review.

Currently available minors:

Animation Drawing

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology.

Book Arts

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image making in multiples through printmaking techniques, basic typesetting techniques, and basic bookbinding methods are studied.

Figurative Illustration

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting.

Film/Video

This minor provides training in film and video technology. Students work on their own as well as in teams with other students.

Illustration Photography

The basics of black and white as well as color 35mm photography are studied. The emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Students will explore materials and processes that are used to manipulate photographic imagery.

Studio Photography

This program is designed to give the student mastery of the full range of cameras from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting as well as color transparency film and conventional black and white, and color photographic print materials and techniques. Advanced level classes concentrate on design and creative approaches to staged and directed shooting.

Typography

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression.

Internships

Crafts, Fine Arts, Media Arts and Illustration sponsor an internship course available to all PCAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on course requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain a copy of the Internship Handbook from their faculty advisor or the Dean's Office in PCAD. Internships are registered for during the registration process and carry three academic credits. The internship course is graded on a pass/fail basis.

Student Exchange

Students in good standing from other institutions may attend the College for either one or two semesters on a full-time basis. To be eligible, a student must have completed the freshman year at the home institution and receive approval from the department chair of the major department in the Philadelphia College of Art and Design. In addition, the student must provide a letter from the dean of the home college granting permission to take courses at The University of the Arts and agreeing to accept those credits for credit at the student's own institution. All University expenses are the responsibility of the student. Inquiries should be addressed to the Assistant Registrar, Office of the Registrar, at 215-875-4848.

Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Those most popular with Philadelphia College of Art and Design students are:

- The Academies of Fine Arts in Florence and Rome, Italy
- Parsons School of Design in Paris, France
- Skowhegan School of Painting and Sculpture in Maine
- Tyler School of Art in Rome, Italy
- Vermont Studio School, Vermont

The University of the Arts is the accrediting institution for the Vermont Studio School and our students receive a discount on tuition charges.

Cooperative Program with the Philadelphia College of Textiles and Science

An agreement between The University of the Arts and the Philadelphia College of Textiles and Sciences permits a limited number of students in each institution to register for a maximum of 3 credits per semester at the sister institution without the payment of additional tuition.

Students are limited to a total of 6 exchange-credits during their four year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar for additional information and registration materials.

Pennsylvania Academy of the Fine Arts Degree Coordinate Program

Established in 1970, the Coordinate Degree Program enables students and alumni of the Pennsylvania Academy of the Fine Arts (PAFA) the opportunity to earn a degree from The University of the Arts by successfully completing the Academy's Certificate Program and the University's prevailing liberal arts requirements for its Bachelor of Fine Arts degree. Candidates for this program must file an application for undergraduate admission and submit an official copy of their PAFA transcripts, a letter from their Dean in support of the application, and proof of secondary school graduation.

Degree Coordinate students are not required to maintain full-time enrollment and they may register for any courses offered by the University. This includes studio art, art therapy, and art education. A maximum of 9 liberal arts credits from other accredited institutions may be accepted in transfer.

Special Facilities

Studios

Anderson Hall is a nine-story visual arts facility which houses a dramatic gallery, studios, classrooms, and a library designed with a feeling of openness. Combined with Dorrance Hamilton Hall across the street, the University offers modern studios, shops, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized typesetting shops, to fine arts, crafts, and design studios and photo and film labs. Three large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A nineteenth-century carriage house was converted into a skylit figure-modeling studio for sculpture students.

Exhibition Program

The Exhibition Program showcases major contemporary exhibitions that relate to the University's diverse academic programs. In recent years, The University of the Arts has presented exhibitions that feature professional developments and issues pertaining to the following areas: Architecture, Crafts, Graphic Design, Industrial Design, Papermaking, Painting and Drawing, Photography, Sculpture, and Book Arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has presented high quality exhibitions, having attracted national and international artists to the campus. Additional exhibition space in Dorrance Hamilton Hall Galleries, the Great Hall Gallery, and the recently created Window on Broad furnish exhibition opportunities for faculty, alumni, students of the University, and local artists.

Many smaller galleries are available, as well as departmental exhibition spaces. Nearly every academic department launches its own series of shows featuring the work of students, faculty, and outside artists. Students gain experience in hanging shows, and there are student-run invitationals and juried exhibitions. Highlights of the year are the Annual Student Show, which is a featured Commencement event, the Annual Student Scholarship Exhibition, and senior student exhibits.

Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state of the art equipment, including a Heidelberg Korsch 19" x 25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the PCAD Dean's office.

Electronic Media

Advances in digital technologies have established the computer as an essential tool for creative work. Artists, designers and performers will increasingly be responsible for the development of new digital media. These advances are creating a wealth of job opportunities for individuals with creative talent that is unparalleled in the history of the arts.

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the north-east region. The University has carefully integrated new media technologies into traditional fields of study within art and design disciplines. UArts remains dedicated to continuing this leadership role of preparing students for career opportunities in traditional and electronic media.

Electronic Media Facilities

There are seven excellent facilities for teaching numerous courses, including Computer Concepts, Digital Multimedia, World Wide Web page design, Graphic Design, Animation, Digital Photography, and Illustration. Four of these facilities are equipped with sixteen Power Macintosh multimedia computers, two high speed laser printers, and a flatbed scanner.

In addition to the general purpose Macintosh labs there is an Amiga computer facility that is dedicated to teaching computer animation courses in conjunction with existing Animation major and elective courses.

There is a word processing lab equipped with sixteen Macintosh computers and a LaserWriter printer, available for general word processing as well as a classroom for Liberal Arts courses. In addition there are several general access Macintosh computers available through the University Library with one dedicated to open access to the World Wide Web.

There is also a faculty/ graduate student computer lab equipped with eight Macintosh Quadra/Power Macintosh computers, two flatbed scanners, and a laser printer. In addition, a Tektronix Phaser IIIpxi thermal wax transfer color printer and a thirty-five millimeter film recorder are available for output generation through the Typography Imaging Center.

Advanced Computing and Simulation Laboratory

A computer-based laboratory that provides advanced three-dimensional modeling and rendering capabilities, animation, video editing, and interactive simulation of virtual environments and products is operated by the Master of Industrial Design Program. Equipped with Silicon Graphics workstations, Macintosh AV computers, a Media 100 Video editing suite, and a fully instrumented driving simulator enabling real-time interaction with virtual worlds, the laboratory is server-supported and networked to include on-line access to the Internet and other services. The lab supports Alias modeling, rendering, and animation software: Coryphaeus scene generation software, Cumulus image database software, the Jack® anthropometric human figure modeler, Labview instrumentation software, and a wide variety of Macintosh applications. The research program is pioneering the creation of integrated systems to support design and its interactive assessment, developing tools for project management, text and image generation and archiving, concept modeling, interactive simulation, human factors and usability analysis, and other activities essential to design by multi-disciplined teams.

Media Arts Studios

The Media Arts Department (photography/film/video/animation) houses two Master Series Oxberry animation stands—those used by Disney and other professional firms to film animation drawings which enable students to produce professional quality work.

Other Media Arts facilities include darkrooms and all the essential equipment for studio photography, a fully-equipped sound studio, animation drafting tables with 12-field light disks, five flatbed film editors as well as video editing, splicers, synchronizers, and projectors.

Foundation Program

Robert McGovern
Michael Rossman
 Co-Chairpersons
 215-875-1030

The Foundation Program in the College of Art and Design provides incoming freshman with a year devoted to a basic understanding of principals and concepts in the visual arts. During the first semester each student is a member of a Foundation section and takes Two-Dimensional Design, Three-Dimensional Design, and Drawing. During the second semester students select a minimum of nine credits (3 courses) from the four courses offered by Foundation in Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion. Each class meets for three hours, twice a week.

Each section of students is taught by a team of faculty who are professionals in their various fields of art and design; many hold the rank of Professor and Associate Professor. In Foundation courses, faculty stress not only the independent qualities of a discipline but its interdependent character. Through these basic studies and their interaction, students discover the underlying values and principles important to all visual arts.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from the section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Liberal Arts courses in each semester as indicated by the University core.

Midyear Admission:

In addition to the typical September start date, students may also enter midyear and begin the Foundation Program in January. The department schedules first-semester core courses during the spring semester, and a six-week, nine-credit, intensive

second semester between mid-May and the end of June. Midyear admits who successfully complete the two-semester Foundation program between January and June can enter their major program of study in the fall of the same calendar year in which they entered the program.

Foundation Faculty

Sharon Church
Associate Professor
 BS, Skidmore College
 MFA, School for American Craftsmen,
 Rochester Institute of Technology

Eileen Goodman
Adjunct Associate Professor
 BFA, Philadelphia College of Art

Gerald Herdman
Associate Professor
 Certificate, Cleveland Institute of Art
 MFA, University of Pennsylvania

Jeanne Jaffe
Senior Lecturer
 BFA, Tyler School of Art, Temple
 University
 MFA, Alfred University

Elsa Johnson
Associate Professor
 BFA, Cooper Union
 MFA, University of Pennsylvania

David Kettner
Professor
 BFA, Cleveland Institute of Art
 MFA, Indiana University

Niles Lewandowski
Associate Professor
 BFA, Maryland Institute College of Art
 MFA, University of Pennsylvania

David Love
Lecturer
 BFA, Columbus College of Art & Design
 MFA, Pennsylvania State University

John Matthews
Senior Lecturer
 BS, Skidmore College
 MFA, University of Pennsylvania

Robert McGovern
Professor
 Diploma, Philadelphia College of Art

Larry Mitnick
Associate Professor
 B Arch, Cooper Union
 M Arch, Harvard University

Diane Pepe
Senior Lecturer
 BFA, Carnegie Mellon
 MFA, University of New Mexico

Boris Putterman
Associate Professor
 BFA, Philadelphia College of Art
 MFA, Indiana University

Leo Robinson
Senior Lecturer
 BA, Howard University
 MFA, Cranbrook Academy of Art

Michael Rossman
Professor
 BID, Pratt Institute
 MFA, Pratt Institute

Karen Saler
Associate Professor
 BFA, Philadelphia College of Art
 MFA, Maryland Institute College of Art

Richard Stetser
Professor
 BFA, Philadelphia College of Art

The full-time freshman student is rostered for 16.5 credits each semester, usually as follows:

First Semester	Credits
FP 100 A Drawing	3.0
FP 120 A Two-Dimensional Design	3.0
FP 190 A Three-Dimensional Design	3.0
Studio Electives	1.5
Liberal Arts	6.0

Second Semester	Credits
Three of the following FP courses:	
FP 100 B Drawing	3.0
FP 120 B Two-Dimensional Design	3.0
FP 190 B Three-Dimensional Design	3.0
FP 140 Time and Motion	3.0
Studio Electives	1.5
Liberal Arts	6.0
Freshman Year Total	33.0

Crafts

Rod McCormick
Chairperson
215-875-1050

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in five major craft areas: ceramics, fibers, glass, metals, and wood. There are also offerings in plaster and papermaking to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department is devoted to preparing students for professional involvement in their craft.

Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

Crafts Faculty

Sarah Bodine
Senior Lecturer
BA, Cornell University

Sharon Church
Associate Professor
BS, Skidmore College
MFA, School for American Craftsmen,
Rochester Institute of Technology

William Daley
Professor Emeritus
BA, Massachusetts College of Art
MA, Columbia Teachers College

Larry Donahue
Adjunct Associate Professor
BFA, Philadelphia College of Art
MA, The University of the Arts

Michael Dunas
Senior Lecturer
BA, New York University

Roland Jahn
Associate Professor
BA, MS, MFA, University of Wisconsin

Jeanne Jaffe
Adjunct Associate Professor
BFA, Tyler School of Art,
Temple University
MFA, New York State College at
Alfred University

Barbara Mail
Senior Lecturer
BS, State University College at Buffalo, NY
MFA, State University College at New
Paltz, NY

James Makins
Associate Professor
BFA, Philadelphia College of Art
MFA, Cranbrook Academy

Rod McCormick
Associate Professor
BFA, Tyler School of Art,
Temple University
MFA, Rhode Island School of Design

Kris Parker
Senior Lecturer
BFA, Maryland Institute
MFA, Tyler School of Art,
Temple University

Diane Pepe
Senior Lecturer
BFA, Carnegie Mellon
MFA, University of New Mexico

Peter Pierobon
Senior Lecturer
Wendell Castle School of Woodworking

Richard Reinhardt
Professor Emeritus
BAA, Philadelphia Museum School of
Industrial Art

Warren Seelig
Professor
BS, Philadelphia College of Textiles
and Science
MFA, Cranbrook Academy of Art

Judith Schaechter
Adjunct Associate Professor
BFA, Rhode Island School of Design

Lizbeth Stewart
Associate Professor
BFA, Moore College of Art

Roy Superior
Professor
BFA, Pratt Institute
MFA, Yale University

Petras Vaskys
Professor Emeritus
BFA, Art Institute Kanas, Lithuania
MFA, Academy of Fine Arts, Rome, Italy

Crafts Credit Requirements

Sophomore	Credits
CR 200 A/B Projects I	6.0
CR XXX Media Specific Courses *	9.0
Studio Electives	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
CR 300 A/B Projects II	6.0
CR XXX Media Specific Courses *	9.0
Studio Electives	6.0
Liberal Arts	9.0
Junior Year Total	30.0

Senior	Credits
CR 400 A/B Projects III	6.0
CR XXX Media Specific Courses *	6.0
Studio Electives	9.0
Liberal Arts	9.0
Senior Year Total	30.0

* Choose "Media Specific Courses" from:

CR 211 A/B	Introduction to Throwing
CR 212 A/B	Introduction to Handbuilding
CR 221 A	Introduction to Fibers Mixed Media
CR 221 B	Introduction to Color and the Loom
CR 222	Introduction to Dyeing and Off Loom Construction
CR 223 A/B	Papermaking
CR 227	Experimental Costume Design
CR 231 A/B	Introduction to Glassblowing
CR 232	Stained Glass
CR 241 A	Body Adornment
CR 241 B	Introduction to Jewelry
CR 242	Introduction to Metalsmithing
CR 243	Jewelry Rendering and Design
CR 245	Art for the Body
CR 249	Enameling
CR 251	Introduction to Molding and Casting
CR 252	Plaster Workshop
CR 256	Ceramics
CR 261	Introduction to Wood
CR 277	Fabric Resist and Embellishment
CR 278	Fabric Printing
CR 279	Paper Casting
CR 280	Introduction to Metal Casting
CR 281	Introduction to Electroforming
CR 282	Metal Furniture
CR 285	Introduction to Furniture
CR 286	Wood Carving
CR 287	Low Tech Furniture
CR 322 A/B	Advanced Fibers Mixed Media
CR 329	Advance Textile Design
CR 331	Advanced Glassblowing
CR 332	Advanced Fusing and Stained Glass
CR 370 A/B	Advanced Throwing
CR 371 A/B	Advanced Ceramics
CR 380 A/B	Advanced Jewelry/Metals
CR 381 A/B	Advanced Metals
CR 385 A/B	Advanced Furniture
CR 386	Advanced Wood

(including at least 12 credits at 300-level)

Core Studio Projects Courses

Each semester, all crafts students take Projects, a core studio course. These courses provide aesthetic structure and involve advanced discussion and investigation of broader crafts issues, with critique of their work and that of their peers. Students then have freedom to choose from a variety of technique-based courses, which aid in crafting that aesthetic. Students are advised into the appropriate levels (sophomore, junior, or senior) of Projects.

At the senior level, Projects is a forum for the discussion of the modern craft aesthetic. Students examine late 19th- and 20th-century art and design ideas and issues that have informed the contemporary crafts fields. Emphasis is placed on the interdependency of all of the arts with particular attention given to the unique contribution of crafts' ideology and practice. Topical discussions with student participation, guest lecturers, and analyses of historical precedents aid students in finding validity and contemporary relevancy in their work. Topics include: making an artist's presentation, resume and portfolio preparation, writing an artist's statement, record keeping and taxes, grant writing, and career opportunities.

Media-specific Studio Courses

Media-specific studio courses are offered in the following areas: ceramics, fibers, glass, jewelry, metalsmithing, paper and wood. These courses present information on materials, processes, and/or formats in tandem with crafts issues and concepts.

A significant portion of time is spent in lecture and demonstration, with individual faculty attention centering on technique. Equal emphasis is placed on both, "why make it," and, "how to make it." Students can focus on a single area or access multiple areas to combine media.

Certificate students must take a minimum of 12 media-specific credits at the 300 course level. The prerequisite for 300 level courses is two 200 level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200 level prerequisites may be waived at the time of acceptance.

See the preceding section for listing of the Media Specific Courses.

Crafts Studio Certificate Program

A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelors degrees who wish to become proficient artists in one or more of the following media-specific areas: ceramics, fibers, glass, jewelry, metalsmithing, paper, or wood. Technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study, or their career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused one-and-one-half or two year period. Students accepted to the program take a minimum of 7.5 credits to a maximum of 12 credits per semester.

Certificate students benefit from taking courses along with degree candidates in a quality undergraduate program. In addition to technically oriented media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These may be taken in advance of, or concurrently with, the certificate program.

Fine Arts

Lois M. Johnson
Department Chair
215-875-1080

The Fine Arts Department provides the students interested in Painting/Drawing, Printmaking/Book Arts, and Sculpture an integrated opportunity to experience these fine arts media and concepts on the sophomore level. In the junior and senior years, concentrations in each area allow for further development of the individual student as an emerging contemporary artist and professional.

Engaging diverse media from charcoal to the computer, Fine Arts graduates find career opportunities as professional, exhibiting artists, curators and gallery personnel, critics, mural and portrait painters, decorative artists, set designers, printmakers, book binders, paper and book conservators, graphic designers, commercial printers, mold-makers, commercial sculptors, cinematic prop makers, special effect artists, and teachers at elementary, secondary and university levels.

Painting/Drawing

Gerald Nichols

Coordinator

215-875-1080

The Painting concentration provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and fundamental issues of image making to the subtleties of complex pictorial organization and the refinements of aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which includes a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction which will serve far beyond the program at the University.

The Painting/Drawing Department features its own gallery space where faculty, students, and invited artists have an opportunity to exhibit their work.

Students have an opportunity to show their work and a student exhibition committee is formed each year to invite artists, manage and install the exhibitions.

Studio activity is augmented by lectures, seminars, visiting artists, and field trips to museums and galleries.

Painting/Drawing Faculty

Eugene Baguskas

Associate Professor

BFA, Yale University

Frank Galuszka

Professor

BFA, MFA, Tyler School of Art,
Temple University

Gerald Herdman

Associate Professor

Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Steven Jaffe

Associate Professor

BFA, Philadelphia College of Art
MFA, Tyler School of Art

David Kettner

Professor

BFA, Cleveland Institute of Art
MFA, Indiana University

Nathan Knobler

Professor

BFA, Syracuse University
MA, Florida State University

Susan Lowry

Senior Lecturer

BA, Kirkland College
BFA, Philadelphia College of Art

Gerald Nichols

Professor

Diploma, Cleveland Institute of Art
MFA, postgraduate fellow, University
of Pennsylvania

Boris Putterman

Associate Professor

Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

Painting/Drawing Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PT 202 A/B Sophomore Painting	6.0
FA 222 A Drawing: Form and Space	3.0
<i>Select 9 credits from the following courses:</i>	
SC 201 Sculpture I	3.0 or
SC 202 Sculpture II	3.0
FA 222 B Drawing:	
Form and Space	3.0 or
FA 223 Figure Modeling	3.0 or
FA 205 Concepts/Works on Paper	3.0
PR 201 Relief/Monotype	3.0 or
PR 204 Screen/Etching	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
FA 333 A/B Attitudes/Strategies	6.0
Painting Electives *	6.0
Related Arts Electives **	6.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PT 402 A/B Painting III	6.0
Painting Electives *	6.0
Related Arts Electives **	12.0
Liberal Arts	6.0
Senior Year Total	30.0

* Painting Electives

Choose from:

PT 211	Painting Studio: Figure in the Landscape
PT 236	Figure Composition
PT 237	Representational Painting: Portraiture and American Traditions
PT 269	Collage: The Constructed Image
PT 302 A	Junior Painting
FA 450	Advanced Projects

** Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

Printmaking/Book Arts

Lois M. Johnson
Coordinator
215-875-1119

The Printmaking concentration bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies leading the student to acquire personal imagery and professional competence in printmaking media.

The department provides the expertise of a faculty of professional artists for study in traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography-stone, metal plate, and offset and waterbased screenprinting and non-silver photographic printmaking. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the fifteenth through the twentieth centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/Printmaking. This two-year course of study of 60 credits culminates in a Master of Fine Arts Degree. The program provides the opportunity for individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or the Office of Admissions.)

Facilities

The Printmaking Department provides extensive facilities for waterbased screenprinting, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses, board shear, and a guillotine paper cutter. The letterpress studio contains three Vandercook presses for printing handset type and over 100 fonts of varied type. In the offset lithography press room there is a Davidson 901 offset press and an AFT Davidson Super Chief two-color press, both are used by the students for hands-on experience.

An important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing.

Printmaking Faculty

Carol Barton
Lecturer
BFA, Washington University

Denise Carbone
Lecturer
BFA, Glassboro State College
MFA, The University of the Arts

James Dupree
Adjunct Assistant Professor
BFA, Columbus College of Art and Design
MFA, University of Pennsylvania

James Green
Lecturer
BFA, Oberlin College
MPh, Yale University
MLA, Columbia University

Lori Hamilton-Spencer
Senior Lecturer
BFA, State University of New York, Purchase
MFA, The University of the Arts

Lois M. Johnson
Professor
BS, University of North Dakota
MFA, University of Wisconsin-Madison

Nathan Knobler
Professor
BFA, Syracuse University
MA, Florida State University

Hedi Kyle
Senior Lecturer
Diploma, Werk-Kunstschule Wiesbaden, West Germany

Matthew Lawrence*Senior Lecturer*BFA, Brighton Polytechnic, Brighton,
England

The School of the Art Institute of Chicago

MFA, Tyler School of Art,

Temple University

Peter Lister*Senior Lecturer*

Pennsylvania Academy of the Fine Arts

The Barnes Foundation, Philadelphia

Mary Phelan*Associate Professor*

BS, The College of Saint Rose

MA, University of Wisconsin-Madison

Rosae Reeder*Lecturer*

BA, SUNY, Buffalo

MFA, The University of the Arts

Anthony Rosati*Adjunct Associate Professor*

BA, Rider College

MFA, Tyler School of Art,

Temple University

Patricia M. Smith*Assistant Professor*

BA, Immaculata College

MAEd, Philadelphia College of Art

Sarah Van Keuren*Adjunct Associate Professor*

BA, Swarthmore College

MFA, University of Delaware

**Printmaking
Credit Requirements****Sophomore Credits***Required Courses:*FA 222 A Drawing: Form
and Space 3.0

PR 201 Relief Printing 3.0

PR 204 Screen/Etching 3.0

PT 202 Sophomore Painting 3.0

SC 201 Sculpture I 3.0

Choose 3 credits from the following courses: 3.0FA 222 B Drawing: Form
and Space 3.0 or

FA 223 Figure Modeling 3.0 or

FA 205 Concepts/Works
on Paper 3.0

Liberal Arts 12.0

Sophomore Year Total 30.0**Junior Credits***Required Courses:*

FA 333 A/B Attitudes/Strategies 6.0

PR 300 Lithography 3.0

PR 306 Print Study Seminar I 1.5

PR 307 Book Arts: Concepts
and Structure 3.0

Related Arts Electives * 6.0

Liberal Arts 12.0

Junior Year Total 31.5**Senior Credits***Required Courses:*PR 400 Printmaking:
Advanced Workshop 3.0

PR 406 Print Study Seminar II 1.5

PR 407 A/B Thesis Seminar I-II 3.0

PR 420 Thesis Workshop 3.0

Related Arts Electives * 12.0

Liberal Arts 6.0

Senior Year Total 28.5

* Related Arts Electives

Total of 21 credits – must include at least

9 studio credits outside of the Fine Arts

Department.

Sculpture

Barry Parker

Coordinator
215-875-4885

Sculpture reflects one of the deepest creative impulses of artistic endeavor. Sculptors today are called upon to create images that range in size from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale, or work on commission for architects and planners.

The Sculpture concentration offers instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and nonferrous metals, plaster, wax, and plastic.

The department's instructional aim is to provide a sound, balanced exposure to the formal technical and intellectual aspects of sculpture, in preparation for continued professional growth beyond the undergraduate years. The curriculum is carefully designed to provide both disciplined instruction and time for individual creative development.

At the introductory level, fundamentals of sculpture are taught along with technical procedures in a variety of materials. At advanced levels, students may specialize and are increasingly expected to initiate and complete works reflecting their own artistic interests under critical supervision.

Studio and shop facilities are comprehensive and include air tools for carving, a foundry for bronze and aluminum casting, a wood and fabricating shop, a complete metal shop for forging and three types of welding, and a moldmaking shop. Technical assistance and supervision in the facilities is provided by a full-time shop supervisor who is in charge of maintaining the equipment.

Faculty members are chosen from a variety of backgrounds, and field trips to New York, Washington, and neighboring museums serve to expand students' visions.

Sculpture Faculty

Harvey Citron

Adjunct Associate Professor
BFA Ed, Pratt Institute
Diploma, Academy of Fine Arts, Rome

Laura Frazure

Lecturer
BFA, The University of the Arts

Jeanne Jaffe

Senior Lecturer
BFA, Tyler School of Art,
Temple University
MFA, Alfred University

Elsa Johnson

Associate Professor
BFA, Cooper Union
MFA, University of Pennsylvania

Barbara Lekberg

Senior Lecturer
BFA, MA, University of Iowa

Mashiko

Senior Lecturer
Brooklyn Museum School of Art

Barry Parker

Professor
BFA, Eastern Michigan University
MFA, University of Massachusetts

John Phillips

Senior Lecturer
BA, Temple University

Thomas Stearns

Associate Professor
Memphis Academy of Art
Cranbrook Academy of Art
Academy di Belli Arti, Venice IT

Sculpture Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
SC 201 Sculpture I	3.0
SC 202 Sculpture I	3.0
FA 223 Figure Modeling	3.0
<i>Select 9 credits from the following courses:</i>	
PT 202 A Sophomore Painting	3.0 or
PT 202 B Sophomore Painting	3.0
PR 201 Relief/Monotype	3.0 or
PR 204 Screen/Etching	3.0
FA 222 B Drawing:	
Form and Space	3.0 or
FA 223 Figure Modeling	3.0 or
FA 205 Concepts/Works on Paper	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
FA 333 A/B Attitudes/Strategies	6.0
Sculpture Electives *	6.0
Related Arts Electives **	6.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
SC 401 Sculpture III	3.0
SC 402 Sculpture III	3.0
Sculpture Electives *	6.0
Related Arts Electives **	12.0
Liberal Arts	6.0
Senior Year Total	30.0

* Sculpture Electives

<i>Choose from:</i>	
SC 220 A Molding and Casting	
SC 241 Intro. to Sculpture Projects	
SC 242 Intro. to Sculpture Projects	
SC 260 A Structure of the Figure	
SC 260 B Structure of the Figure	
SC 321 Carving	
SC 421 Metals	
SC 431 A Advanced Figure Modeling	
SC 431 B Advanced Figure Modeling	
SC 441 Advanced Projects	
SC 442 Advanced Projects	

** Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

Graphic Design

Deborah Drodvillo
Acting Chairperson
215-875-1060

The foundation of graphic design is the combination of words, numbers, symbols, drawings, photographs, and diagrams to communicate information, ideas, and emotions. Designers work across several media and venues—from handmade images to digital images, from still images to time-based communications, from print-oriented problems to communications in cyberspace.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and emerging technologies. The curriculum is supplemented by special lecture programs; workshops with invited design firms; and on-site studio seminars in selected design offices and studios, paper and printing plants, museums and libraries, and with film and computer graphic producers.

Opportunities for additional study in fine arts, illustration, photography, animation, filmmaking, and emerging technologies are available.

With successful completion of the program, students are prepared for entry-level positions as graphic designers with design studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, network or cable broadcasters, film and video producers, or advertising agencies.

The faculty are practicing professionals with distinguished records of accomplishment, sensitive and responsive to the changes in the field of design, yet not limited by its current practices.

Graphic Design Faculty

Hans Allemann
Adjunct Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Jan Almquist
Senior Lecturer
BFA, Philadelphia College of Art

Laurence Bach
Professor
BFA, Philadelphia College of Art
Graduate Study, School of Design,
Basel, Switzerland

Deborah Drodvillo
Visiting Assistant Professor
BFA, Cooper Union
MFA, Yale University

Inge Druckrey
Professor
AB, University of Basel, Basel, Switzerland
Swiss National Diploma, School of Design,
Basel, Switzerland

Richard Felton
Adjunct Associate Professor
BS in Design, University of Cincinnati
MFA, Yale University

Kenneth Hiebert
Professor
BA, Bethel College
Swiss National Diploma, School of Design,
Basel, Switzerland

William Longhauser
Professor
BS in Design, University of Cincinnati
MFA, Indiana University
Graduate Study, School of Design,
Basel, Switzerland

Chris Myers
Assistant Professor
BA, University of Toledo
MFA, Yale University

R. Brian Stone
Senior Lecturer
BFA, Philadelphia College of Art

Chris Zelinsky
Associate Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Graphic Design Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
GD 210 Letterform Design	6.0
GD 211 Descriptive Drawing	6.0
GD 213 Design Systems	6.0
PF 211 A Intro to Photography	3.0
Studio Electives	3.0
Liberal Arts	6.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
GD 306 Typography Emphasis	6.0
GD 311 Communications	6.0
EM 304 Production/Elec. Media	3.0
Studio Electives	3.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
GD 411 A Design Studio	3.0
GD 411 B Design Studio:	
Senior Degree Project	3.0
GD 412 Problem Solving	6.0
Studio Electives	6.0
Liberal Arts	12.0
Senior Year Total	30.0

Illustration

Phyllis Purves-Smith
Chairperson
215-875-1070

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department seeks to prepare its students for entry into the fields of book and periodical publishing, promotion, education, advertising, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual problem-solvers and communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, technical image-making, reproduction processes, and emerging opportunities in electronic imaging. Students may concentrate on either a design oriented or pictorially oriented curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, visiting professionals, the University, and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, and a professional attitude.

Illustration Faculty

Christine Cantera
Senior Lecturer
BFA, Philadelphia Colleges of the Arts

Michael Dooling
Senior Lecturer
BFA, Glassboro State College
MFA, Syracuse University

Jonathan Ellis
Adjunct Assistant Professor
BFA, Philadelphia College of Art

Renee Foulks
Senior Lecturer
BFA, Moore College of Art
MFA, Tyler School of Art,
Temple University

Ralph Giguere
Adjunct Associate Professor
BFA, University of The Arts

Al Gury
Senior Lecturer
BA, St. Louis University

Lars Hokanson
Senior Lecturer
BFA, Philadelphia College of Art
MFA, Royal College of Art, London

Sabin Howard
Senior Lecturer
BFA, Philadelphia Colleges of the Arts
MFA, New York Academy of Art

Paul King
Senior Lecturer
Certificate, Pennsylvania Academy
of Fine Art
BFA, Philadelphia College of Art
MFA, Boston University

Paul Singer
Lecturer
BFA, School of Visual Arts

Phyllis Purves-Smith
Associate Professor
BFA, Cooper Union
MFA, Tyler School of Art,
Temple University

Robert Stein
Professor
BFA, Massachusetts College of Art
MFA, Tyler School of Art,
Temple University

Stephen Tarantal
Professor
BFA, Cooper Union
MFA, Tyler School of Art,
Temple University

Mark Tocchet
Assistant Professor
BFA, School of Visual Arts

Illustration Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
IL 200 Pictorial Foundations	6.0
IL 202 Figure Anatomy	6.0
IL 204 Typography	3.0
<i>Required Studio:</i>	
PF 209 Photo for Illustrators	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
IL 300 Illustration Methods	6.0
IL 301 Design Methods	3.0
IL 302 Figurative Communication	3.0
<i>Select 3 credits from the following courses:</i>	
IL 303 Figure Utilization II	3.0
IL 304 Sequential Format	3.0
Studio Electives	6.0
Liberal Arts	9.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
IL 400 Illustration	6.0
IL 403 Portfolio Seminar	6.0
Studio Electives	9.0
Liberal Arts	9.0
Senior Year Total	30.0

Industrial Design

Anthony Guido
Chairperson
215-875-1040

The Industrial Design Department provides a professional education for those wishing to bring beauty and appropriateness to the products, presentations, and settings of modern society. The program prepares students for careers in product, packaging, and exhibit design, as well as for the design of communications, furniture, equipment, vehicles, and interiors. It also addresses problems of human factors research, computer-aided design, product development, manufacturing, marketing, and a host of other considerations related to the humanistic uses of technology.

The department places emphasis on the development of graphic, sculptural, and spatial design skills as a complement to creative problem solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design and production processes, including computer-aided design and model making, students begin to develop and apply theory, skill, and knowledge to actual design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and marketing practices into studio and lecture courses, and visits to industry provide opportunities for direct observation and firsthand knowledge of manufacturing processes. Based on this foundation of skills, experience, and information, emphasis in the final year shifts the responsibility for knowledge of design to the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During the final semester the instructional focus also shifts to career planning, portfolio preparation, and the development of information gathering and business communication skills to better prepare the student to enter the job market.

Due to the wide scope, and creative yet practical character of an Industrial Design education, many career opportunities await the graduate: with consulting firms, corporate design staffs, manufacturing firms, exhibit houses, retailers, advertising agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

Industrial Design Faculty

Charles Burnette
Professor, Joseph Carreiro Professorship in Design
B Arch, M Arch, PhD Arch,
University of Pennsylvania

Jean Gerth
Senior Lecturer
BSID, Ohio State University

Anthony Guido
Chair, Associate Professor
BS, Ohio State University

Klaus Krippendorff
Visiting Professor

Frederique Krupa
Visiting Assistant Professor
MA, The Parsons School of Design

Karl Olsen
Lecturer
BSID, The University of the Arts

Karim Rashid
Visiting Assistant Professor
BID, ADI (Rome, Italy)

William Schaff
Lecturer
BS, North Carolina State
MID, The University of the Arts

Industrial Design Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
ID 200 Studio 1: Projects	6.0
ID 220 Studio 2: Techniques	6.0
ID 290 Design Issues Seminar	3.0
ID 214 Materials and Processes	3.0
Studio Electives	3.0
Liberal Arts	9.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
ID 300 Studio 3: Projects	6.0
ID 320 Studio 4: Techniques	6.0
ID 326 Intro to Human Factors	3.0
ID 327 Technologies	3.0
Studio Electives	3.0
Liberal Arts	12.0
Junior Year Total	33.0

Senior	Credits
<i>Required Courses:</i>	
ID 400 Studio 5: Projects	6.0
ID 420 Studio 6: Professional Comm.	6.0
ID 490 Design Seminar	6.0
Studio Electives	3.0
Liberal Arts	9.0
Senior Year Total	30.0

Recommended Electives

While none of the following are required for graduation, they are recommended by the department.

ID 113	Freshman ID
ID 412	Exhibit Design
ID 425	Advanced Computer Aided Design
PF 208	Photography for Industrial Designer
CR 252	ID Plaster Workshop
EM 110	Computer Concepts
HU 251	History of Design
HU 452	Topics of Design

Media Arts

Alida Fish

Chairperson
215-875-1020

The Media Arts Department offers major concentrations in photography, film/video, and animation while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of classes designed to move the student to a position of independence within the discipline. An introduction to the intrinsic conceptual and material concerns of the medium fills much of the sophomore year. Within the two remaining years, the student is expected to develop and expand a sense of personal vision, practice, and goals.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning credit toward their degree. Internship sponsors have included commercial photography studios, galleries, film and video production houses, hospitals, medical laboratories, and multi-image and special-effects houses.

The Media Arts Department also offers minor concentrations in all three of its programs—film/video, animation, and photography. These minors are available to students majoring in studio areas outside of the Media Arts Department. Those interested in this option should consult with their major advisor as well as the Media Arts Department.

Media Arts Faculty

George Akerley

Adjunct Associate Professor
BM, Composition, Philadelphia
Musical Academy
MM, Composition, Philadelphia College
of Performing Arts

Laurence Bach

Professor
BFA, Philadelphia College of Art
Graduate Study, School of Design,
Basel Switzerland

Lowell Boston

Adjunct Associate Professor
BFA, The University of the Arts
MFA, California Institute of the Arts

John J. Carlano

Adjunct Associate Professor
BFA, Philadelphia College of Art

Connie Coleman

Adjunct Associate Professor
BFA, MFA, Rhode Island School of Design

John Columbus

Adjunct Associate Professor
BFA, Hartford Art School
MFA, Columbia University School
of the Arts

David Deneen

Lecturer
BFA, The University of the Arts

Christopher Emmanouilides

Senior Lecturer
BA, Colorado College
MFA, Temple University

David Fain

Lecturer
BFA, Rhode Island School of Design
MFA, California Institute of the Arts

Alida Fish

Professor
BA, Smith College
MFA, Rochester Institute of Technology

Harris Fogel

Assistant Professor
BA, Humboldt State University
MA, New York University

Gerald Greenfield

Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Karen Lefkovitz

Lecturer
BA, University of Pennsylvania
MFA, The University of the Arts

Jenny Lynn

Senior Lecturer
BFA, Tyler School of Art,
Temple University

Paula Marincola

Senior Lecturer
BA, Syracuse University

Gabriel Martinez

Lecturer
BFA, University of Florida, Gainesville
MFA, Tyler School of Art,
Temple University

Nora Monroe

Lecturer
BA, Ohio State University
MFA, Temple University

Lesley Mowat

Lecturer
BFA, The University of the Arts
MFA, School of Visual Arts

Nicholas Mueller

Lecturer
BA, Yale University
MFA, Tyler School of Art,
Temple University

Jeannie Pearce

Adjunct Associate Professor
BFA, Rochester Institute of Technology
MFA, University of Delaware

Peter Rose
Professor
 BA, City College of New York
 MA, San Francisco State College

Steven Saylor
Lecturer
 BA, Franklin and Marshall College
 MA and MFA, Temple University

Sheila Sofian
Assistant Professor
 BFA, Rhode Island School of Design
 MFA, California Institute of the Arts

Sandy Sorlien
Lecturer
 BA, Bennington College

Karl Staven
Assistant Professor
 BA, Yale University
 MA, Harvard University
 MFA, New York University

Lynn Tomlinson
Lecturer
 BA, Cornell University
 MA, The University of the Arts
 MA, University of Pennsylvania

Photography

In the sophomore year of the Photography program, students receive a solid background in craft competence and the conceptual concerns of photographic rendering. Distortion of both process and effect is considered, as is the use and control of traditional color-print materials.

The junior-year asks the student to consider photographic forms beyond the traditional print such as the photographic book, non-silver processes, and installation work, while also providing instruction in the practice of large-format photography and studio practice with its control of artificial lighting. In both the junior and senior years, the student may also pursue the study of specialized issues on an elective basis, including the photograph in a graphic arts context, documentary photography, multi-image production, and the photograph within a larger fine arts context.

The senior year primarily involves the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographers and artists. A required senior-level course in photographic criticism, coupled with required classes in photography history, culminates the strong emphasis that the department places on critical thinking and the ability to express one's self in words as well as through photographs.

An outstanding resource available to students of photography is the Paradigm lecture series, hosted by the Media Arts Department each spring. Through this series, photographers of national and international reputation visit the campus to discuss their work and meet with the students.

Photography Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 Introduction to Film I	3.0
PF 211 Introduction to Photography I & II	6.0
PF 217 Color Printing Workshop	3.0
Studio Electives	6.0
Liberal Arts*	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
PF 311 Junior Photo Workshop I & II	6.0
PF 313 Basic Photo Studio I & II	6.0
PF 315 Extended Photo Apps	3.0
<i>Select 3 credits from the following courses:</i>	
PF 323 Selected Topics	3.0
PF 413 Professional Practices	3.0
PF 499 Internship	3.0
PF 999 Independent Study	3.0
Studio Electives	3.0
Liberal Arts*	9.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PF 411 Senior Photo Workshop I & II	6.0
PF 415 Senior Photo Seminar I & II	6.0
Studio Electives	9.0
Liberal Arts*	9.0
Senior Year Total	30.0

* Please note: HU 255 History of Photography is required of all Photography majors as part of the total Liberal Arts distribution.

Film/Video

The independent film and video artist serves as the model for our program in both live-action film and animation. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as free-lance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The filmmaking area provides its students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, and sound/image manipulation. As in the still area, the filmmaking students acquire a strong background in criticism, theory, and history of media.

Media study at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation have visited the campus for lectures and screenings.

Film/Video Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Animation Drawing I	3.0
Studio Electives	6.0
Liberal Arts *	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
PF 310 Junior Cinema Production I & II	6.0
PF 314 Junior Film Forum I & II	6.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PF 410 Senior Cinema Production I & II	6.0
PF 414 Senior Film Forum I	3.0
PF 499 Internship	3.0
Studio Electives	9.0
Liberal Arts *	9.0
Senior Year Total	30.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Video majors as part of the total liberal arts distribution.

Animation

Animation brings together a wide variety of interests and skills. While the final presentation utilizes the technology of filmmaking, the visual materials being animated may be generated through such diverse disciplines as painting and drawing, sculpture, illustration, graphic arts, and still photography. The Animation program offers instruction in both traditional and experimental approaches to the medium.

This broad-based approach has allowed graduates to obtain professional positions both in the animation industry and as independent free-lancers. Alumni become directors, storyboard artists, production assistants, special-effects animators, and character designers.

Animation Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 212 Animation Drawing I & II	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Liberal Arts *	12.0
Sophomore Year Total	33.0

Junior	Credits
<i>Required Courses:</i>	
PF 312 Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	6.0
Liberal Arts *	9.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PF 412 Senior Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
Studio Electives	9.0
Liberal Arts *	9.0
Senior Year Total	30.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Animation majors as part of the total Liberal Arts distribution.

Film/Animation

This dual Film/Animation major requires 132 credits for graduation. Any course requirements waived by the department must be made up by taking a comparable number of substitute credits. Petitions for substitutions must be submitted to the Office of the Registrar on a Course Substitution/Waiver form signed by the Department Chair and College Dean.

Film/Animation Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Introduction to Animation I & II	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Liberal Arts *	12.0
Sophomore Year Total	33.0
Junior	Credits
<i>Required Courses:</i>	
PF 310 Junior Cinema Production I & II	6.0
PF 312 Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	3.0
Liberal Arts*	9.0
Junior Year Total	33.0
Senior	Credits
<i>Required Courses:</i>	
PF 410 Senior Cinema Production I & II	6.0
PF 412 Senior Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
PF 499 Internship	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Senior Year Total	33.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Animation majors as part of the total Liberal Arts distribution.

Art Education

Janis T. Norman

Chairperson and Director
215-875-4881

Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experience of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a nine-semester undergraduate program.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the teacher certification program take courses in the Art Education Department, plus prescribed courses in Liberal Arts, Photography, Electronic Media, and other studio areas. These courses are taken within the general Liberal Arts and studio electives requirements.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also

provided with the necessary competencies in teaching discipline-based Art Education through special studies in education combined with Liberal Arts coursework in Art History, Aesthetics, Social Sciences, and Psychology, plus studies in studio production and criticism.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who satisfactorily complete the program will be able to enroll directly in the Professional Semester, completing the student-teaching requirement, the PRAXIS National Teachers Exam, and qualifying for the Pennsylvania Instructional I Certificate to teach Art K-12 in as little as one regular semester beyond the bachelor's degree. Another viable alternative is that qualified graduates may enter the Master of Arts in Teaching program in which it is possible to earn a Masters degree and certification in as little as one additional year.

The Pre-Certification program, if taken in conjunction with the BFA degree, allows for the majority of the concentration in Art Education to be completed within the four years required for the bachelor's degree. Following graduation, remaining course requirements for certification may be completed in one additional professional semester, in which AE 659 Student Teaching Practicum is taken, along with AE 552: The Art of Teaching.

Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework. Admission to the Student Teaching Practicum is by permission of the department based on satisfactory completion of all prerequisites and on evidence of promise as a teacher shown in prior coursework. A grade of "B" or better in the Student Teaching Practicum is required for recommendation for certification.

Art Education Faculty

Paul Adorno

Adjunct Assistant Professor
BA, Georgetown University
MS in Ed, University of Pennsylvania

Kathy Browning

Assistant Professor
BFA, York University
BED, University of Toronto
MFA, York University
PhD, University of Toronto

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Vivian Ford

Adjunct Assistant Professor
BS, MS, Cheyney State College
PhD, Pennsylvania State University

Diane Foxman

Lecturer
BA, Antioch College
MA Art Ed, Goddard College

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Janis T. Norman

Associate Professor
BAE, University of Kansas
MA, University of Missouri
PhD, University of Kansas

Susan Rodriguez

Adjunct Professor
BFA, MEd, Tyler School of Art,
Temple University

Barbara Suplee

Assistant Professor
BFA, West Chester University
MEd, Tyler School of Art,
Temple University
PhD, Pennsylvania State University

Recommended Schedule of Courses for Pre-Certification in Art Education

Freshman

Standard Foundation and Liberal Arts Program

*HU 140 A/B Survey of Visual Art 6.0

Sophomore

First Semester or Second Semester

AE 200 Presentation Skills 1.0

AE 201 Intro. to Visual Arts Education 2.0

*HU 162 Individual and Society 3.0

*HU 270 Introduction to Aesthetics 3.0

*HU 181 Child and Adolescent Psychology 3.0

*HU 357 Modern Art (preferred choice) 3.0
or Discipline Art History 3.0

Junior

First Semester or Second Semester

AE 559 Saturday Practicum 3.0

*HU 363 Modern Culture 3.0

or
*HU 462 American Social Values 3.0

*HU 374 Personality and Creativity 3.0

or
*HU 388 Perception 3.0

or
*HU 480 Psychology of Creativity 3.0

*HU 323 Arts Criticism 3.0

Senior

First Semester

AE 547 Program Design/Methods in Elementary School 3.0

AE 548 Program Design/Methods in Middle/Secondary School 3.0

9th/Professional Semester of BFA Program

AE 552 The Art of Teaching 3.0

AE 659 Student Teaching Practicum 9.0

Required Studio Electives

Pre-Certification students should complete at least three credits in a two-dimensional media if their major is in a three-dimensional area, and vice versa. Other studio work must include at least one course each in photography and computer graphics.

Recommended Electives in Art Education

AE 531 Multicultural Learning 3.0

AE 532 Design for Interdisciplinary Learning 3.0

The Professional Semester

The Pre-Certification Concentration, when coupled with the Professional Semester, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12.

Since June, 1987, all applicants for certification in Pennsylvania must also pass the Core Battery and Art Education Specialty Test of the PRAXIS Series, Professional Assessments for Beginning Teachers, of the National Teachers Exam, to qualify for the certificate.

The Professional Semester is an intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks to teaching at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession. The professional semester is available to students only after major requirements have been met, and normally after graduating with a bachelor's degree.

Professional Semester or 9th Semester of BFA Program

AE 552 The Art of Teaching 3.0

AE 659 Student Teaching Practicum 9.0

* Balance of required Liberal Arts.

** Photography and Computer competency is required for certification with a minimum requirement of one course in each area.

Art Therapy

Karen Clark-Schock
Director
215-875-4879

Art Therapy is a new discipline within the human services professions that offers an opportunity to explore personal problems and potentials through verbal and nonverbal expression. Physical, emotional, and learning skills may be developed through therapeutic art experiences. Therapy through art recognizes art processes, forms, content, and associations as reflections of an individual's development, personality, and conflicts.

An undergraduate art college is the ideal place to begin the study of Art Therapy. At The University of the Arts the student is equipped with practical experience in art while acquiring a background in psychology, behavioral science and art therapy.

While majoring in one of the studio departments of the college, the student is introduced to Art Therapy on the undergraduate level.

Students who wish to enroll in the Art Therapy program register for Art Therapy courses as studio electives. Students complete all requirements in their chosen major department. At graduation, Art Therapy Concentration students will receive a certificate of completion in Art Therapy.

Interested students should request an interview with the Art Therapy Director.

Art Therapy Faculty

Karen Clark-Schock
Senior Lecturer
BA, Rosemont College
MCAT, Hahnemann University

Nancy Gerber
Lecturer
BS, Pennsylvania State University
MS, Hahnemann University

Ronald Hays
Senior Lecturer
MS, Hahnemann University

Art Therapy Credit Requirements

		Credits
Sophomore		
HU 181 A	Child and Adolescent Psychology	3.0
HU 181 B	Adult Psychology	3.0
HU 162	Individual and Society	3.0
Junior		
HU 384	Abnormal Psychology	3.0
AT 300	Intro. to Art Therapy	3.0
AT 301	Social and Group Process	3.0
AT 302	Theories & Tech. Art Therapy	3.0
Senior		
AT 303	Clinical Aspects of Art Therapy	3.0
AT 401	Senior Practicum	3.0
HU 483	Theories of Personality	3.0
Total		30.0

Graduate Programs

Graduate study in the College of Art and Design is on the cutting edge of today's professional art world, providing intensive professional preparation in a stimulating multi-arts environment. A select range of specialized graduate degrees in Fine Arts, Design, and Visual Arts Education features focused curricula, small classes, dedicated faculty, and access to outstanding facilities and resources. All programs address interarts and/or interdisciplinary issues through both studio activity and the University Seminars: "Structure and Metaphor," and, "Art and Society," which brings students together from all graduate programs at the College of Art and Design. Additionally, all MFA students take the University Seminar: "Criticism."

A University of the Arts education extends beyond the classroom and studio. Through partnerships, workshops, residencies, internships, and symposia, students engage the larger art, design, and education communities and interact with some of today's most important artists, designers and educators in a broad range of disciplines.

Master of Fine Arts in Book Arts/Printmaking

Mary Phelan
Director
215-875-1119

The Master of Fine Arts Degree in Book Arts/Printmaking is built upon the University's forty-year tradition of involvement with the book and printed image. Open to all qualified students with an undergraduate degree in Liberal Arts, Design, Photography, Printmaking or Fine Arts, the program emphasizes the artist's demands upon the book as an art form. The course of study, based upon each student's interest and level of experience, allows for the advancement of conceptual abilities while developing technical proficiencies in both traditional and state-of-the-art processes. Investigation of related fields of study in studio arts and liberal arts encourages an approach that is experimental, interdisciplinary and reflective of a broad range of personal and professional involvement.

The sixty-credit, two-year program is offered within the Printmaking Department and draws upon the expertise of a faculty of professional artists and a full complement of technical facilities. Visiting artists, field trips, and guest lecturers supplement the studio experience. Access to Philadelphia's rich heritage of public and private collections furnishes a unique opportunity to study rare and contemporary manuscripts, prints and books. Internships in professional book and print-related organizations and libraries are available for qualified students.

Specialized Facilities

In addition to studios for stone and plate lithography, intaglio and relief printing, waterbased screenprinting, and non-silver photography, the Printmaking Department contains a bookbinding room with stationary vertical and portable book presses, a tabletop and floor board shear, and a guillotine paper cutter. The letterpress studio is equipped with 4 Vandercook proof presses, a photopolymer platemaking system, and over 150 fonts of foundry type and monotype in varied style and size. The offset lithography pressroom holds an ATF-Davidson offset press and an ATF-Davidson Super Chief two-color press for hands-on experience.

MFA in Book Arts/Printmaking Credit Requirements

Year One		Fall	Spring
PR 600 A/B	Book Arts Colloquium	1.5	1.5
PR 610 A/B 01	Book Arts Studio	3.0	3.0
PR 610 A/B 02	Book Arts Studio	4.5	3.0
PR 623 A/B	Bookbinding	1.5	1.5
PR 626	Offset Lithography	1.5	—
GR 692	University Seminar: Art & Society	—	3.0
Liberal Arts or Studio Electives		3.0	3.0
		15	15
Year Two		Fall	Spring
PR 700 A/B	Book Arts Colloquium	1.5	1.5
PR 710 A/B 01	MFA Thesis Studio	3.0	3.0
PR 710 A/B 02	MFA Thesis Studio	3.0	3.0
PR 723 A/B	Bookbinding	1.5	1.5
GR 691	University Seminar: Structure and Metaphor	3.0	—
GR 791	University Seminar: Criticism	—	3.0
Liberal Arts or Studio Electives		3.0	3.0
		15	15
Total Credits		60	

For a description of each course, please refer to pages 84 through 86 under "Printmaking."

The program also utilizes the Typography Lab, adjacent to the Printmaking facilities, which houses a darkroom facility equipped with enlargers, one horizontal and three vertical copy cameras, and a Linotype L100 Macintosh computer typesetting system that is integrated with the University's Macintosh and Amiga Labs.

Another important resource is the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. Separate graduate studio space for Book Arts students provides work stations, light tables, portable book presses, and a paper cutter.

The core program of letterpress, offset lithography and bookbinding courses is augmented by investigations into related fields of study in studio-arts and liberal arts. An approach that is experimental, interdisciplinary, and reflective of a broad range of personal and professional involvement is encouraged. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The second year extends concentration in coursework towards the MFA Thesis Exhibition under the supervision of a selected MFA Advisory Committee.

MFA in Book Arts/Printmaking Faculty

Deborah Curtiss
Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Frank Galuszka
Professor
BFA, MFA, Tyler School of Art,
Temple University

James Green
Senior Lecturer
BFA, Oberlin College
MPh, Yale University
MLS, Columbia University

Gerald Greenfield
Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Lois M. Johnson
Chair, Fine Arts
Coordinator of Printmaking Department
Professor
BSEd, University of North Dakota
MFA, University of Wisconsin-Madison

Peter Kruty
Senior Lecturer
BA, University of Chicago
MLS, MA, University of Alabama
Peter Kruty Editions

Nathan Knobler
Professor
BFA, Syracuse University
MFA, Florida State University

Hedi Kyle
Adjunct Associate Professor
Diploma, Werk Kunst Schule, Germany

Larry Mitnick
Associate Professor
BArch, Cooper Union
MArch, Harvard University

Mary Phelan
Director, Book Arts/Printmaking
Associate Professor
BS, College of Saint Rose
MA, University of Wisconsin-Madison

Robin Rice
Senior Lecturer
BFA, Ohio Wesleyan University
MA, University of Missouri

Patricia M. Smith
Assistant Professor
BA, Immaculata College
MA Ed, Philadelphia College of Art
Yoshida Hanga Academy, Tokyo

Susan T. Viguers
Associate Professor
BA, Bryn Mawr College
MA, University of North Carolina at
Chapel Hill
PhD, Bryn Mawr College

Master of Industrial Design

Charles Burnette
Director
215-875-1065

The Master of Industrial Design, a unique degree, emphasizes learning through experience on research and development projects that support the growth of knowledge, computational tools and individual expertise in areas of importance to the future of industrial design, design education and design research. Advanced computer modeling and simulation systems, design information, support and management systems, and the application of human factors to guide and assess design are emphasized.

Instruction is tailored to the career objectives of individual candidates with admission dictated by the program's ability to provide an effective learning experience related to those objectives, and by constraints on available funding for graduate fellowships, sponsored projects and research assistantships.

The program seeks highly qualified candidates with professional design, engineering or scientific backgrounds, and at least one year of professional experience, who seek to acquire advanced computing and research skills related to design, or to undertake specific research and development projects for themselves or their companies. Candidates are expected to be qualified to undertake tutored independent study, to have proven writing skills, a career interest in a specialty or subject area within the scope of the program, and to articulate their educational objectives as a condition of admission. Six to eight candidates will be admitted every second year.

Design Information

Areas of study and research include knowledge, systems and services that address the information needs of industrial designers includes; the structure and use of technical and human factors information, databases, user interfaces, search strategies, content analysis, expert systems, on-line information services, and international data networks. The student will develop marketable skills in design research and the use of the Internet and other information and communication systems while contributing to the development of Network systems.

Design Methods

Areas of study and research include knowledge, techniques and tools that support the cognitive and pragmatic aspects of designing; including creative problem solving, critical and exploratory thinking, relational systems, cognitive processes, design methods, decision support systems, group dynamics, design documentation, and knowledge acquisition systems. The student will develop practical expertise in the processes by which design decisions are made and managed through digital media.

Design Presentation

Areas of study and research include knowledge, techniques and tools that support the tasks of representing and communicating designs; design languages, design communications, computer graphics, iconic modeling, three-dimensional modeling, and photo-realistic rendering. The student will develop marketable expertise in the use of Alias software, Silicon Graphics computers, and other advanced digital media.

Design Simulation

Areas of study and research include knowledge and tools through which to model the functional aspects of design, processes of manufacture, human activity and environmental change, including functional analysis, process representation, computer animation, videography, interactive programming, virtual reality systems, kinetic tracking and monitoring systems, and human figure modeling. Marketable expertise will be acquired in the use of Coryphaea software, Silicon Graphics computers, tracking sensors, Jack® human figure modeling software and other advanced systems to model, represent and communicate kinetic activity in products, environments and people.

Design Assessment

Areas of study and research include knowledge of human factors and computer-based tools for evaluating the effect of designs on their users; including human perception, cognition and behavior, ergonomics, anthropometrics, life style analysis, user needs analysis, scientific method, instrumentation and testing, the analysis of human performance, and anthropometric modeling. Marketable expertise will be acquired in human factors research using the facilities of the ID Human Factors Laboratory, virtual reality simulation and human figure software.

Candidates will also be expected to have some preparation, aptitude, and a career interest in the subject area of their study and to participate in research projects and educational development in the area of their specialty.

Industries are encouraged to propose and sponsor projects and to support employees or other degree candidates in research or development programs of mutual and privileged interest. Companies may benefit by enhancing the skills, knowledge and experience of sponsored employees, by exploring the suitability for employment of candidates with advanced skills, by exploring computer applications or systems before investment, and by developing products or applications in the nurturing environment of a creative University. Students are expected to benefit from the resources, expertise and support provided through industry sponsorship. Some portions of the two year program may be undertaken off-campus with appropriate academic supervision.

Individual programs of study are developed in consultation with the Program Director. A tutorial Stipend allocated to each individual supports special tutors, courses, references, conference attendance, or travel for research purposes, subject to approval of the Director. The Masters Thesis requires the research, planning, design and development of an advanced program, product or technique.

**Master of Industrial Design
Faculty**

Charles Burnette
Director, MID Program
Professor
BArch, MArch, PhD, University
of Pennsylvania

Deborah Curtiss
Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Gerald Greenfield
Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler
Professor
BFA, Syracuse University
MFA, Florida State University

Mark Scott
Systems Developer
BS, Duke University

William Schaaf
Visiting Assistant Professor
MID, The University of the Arts
BA, North Carolina State University

Daniel Formosa
Guest Lecturer
MA, New York University

Larry Mitnick
Associate Professor
BArch, Cooper Union
MArch, Harvard University

Pavel Ruzicka
Human Factors Lab Manager
MME, University of Engineering,
Czech Republic
MID, The University of the Arts

Special tutors as needed

Specialized Facilities
Graduate design studios are equipped with Macintosh computers and adjoin an advanced computing lab equipped with Silicon Graphics and Macintosh multimedia computers and a Media 100 video editing suite. All systems are networked and supported by workgroup servers, die sublimation and laser printers and direct connections to Internet and other networked services. The suite includes an experimental human factors laboratory featuring product design and assessment in a virtual reality environment. Software includes Alias, Coryphaes, and Jack® human figure software running under Unix, and a wide range of software running under Apple's System 7. The program is also supported by extensive departmental metal, wood, and plastics shops on the same floor.

MID Credit Requirements

Year One		Fall	Spring
ID 610 / 611	Project Tutorial	6	6
ID 600	ID Graduate Seminar	3	—
GR 692	University Seminar: Art and Society	—	3
ID 625	Advanced Computing Applications	3	—
ID 627	Human Factors Research	—	3
Electives		3	3
		15	15
Year Two		Fall	Spring
ID 710 / 711	Advanced Project Tutorial	6	6
ID 740	Masters Thesis Research	3	—
ID 741	Masters Thesis Project	—	6
GR 691	University Seminar: Structure and Metaphor	3	—
ID 700	ID Graduate Seminar	—	3
Elective		3	—
		15	15
Total Credits		60	

Master of Fine Arts in Museum Exhibition Planning and Design

Jane Bedno
Director
215-875-1110

Recognized formally as a part of the museum profession by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60-credit Master of Fine Arts degree which prepares students for professional careers in the planning and design of exhibits for museums and interpretive centers, focusing on methods of presentation for collections and information, and exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the resident staff offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits and presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education and management, and students make privileged visits to design departments, production shops, galleries, exhibits and programs in numerous varied museums in Philadelphia, the Mid-Atlantic Region, Washington, and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses to develop the necessary background in design. Students from non-design, non-art backgrounds, are also encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, and practical exposure to actual exhibition development practice in museums and museum consultancies. All activities during the final semester are focused on thesis development and completion.

MFA in Museum Exhibition Planning and Design Credit Requirements

Year One		Fall	Spring	
ME 500 / 501	The Museum Course/History of Museum	3	3	
ME 610 A/B	Museum Exhibition Design Studio	6	6	
ME 620	Environmental Graphics	—	3	
ME 623	Exhibition Materials and Technology	3	—	
GR 692	University Seminar: Art and Society	—	3	
Elective		3	—	
		15	15	
Year Two		Summer	Fall	Spring
ME 759	Museum Internship*	3	—	—
ME 710	Museum Exhibition Design Studio	—	6	—
ME 508	The Museum Audience	—	3	—
ME 622	Media for Museum Communication	—	—	3
ME 749 A/B	Thesis Development	—	3	3
GR 691	University Seminar: Structure and Metaphor	—	3	—
GR 791	University Seminar: Criticism	—	—	3
Elective		—	—	3
		3	15	12
Total Credits		60		

* Students with at least six months of direct exhibition-related experience in a museum, equivalent institution, or a museum consultancy may substitute one three-hour elective for the internship requirement.

Specialized Facilities

The Graduate studios in Museum Exhibition Planning and Design feature direct student access to wood and plastics shops, paint booths, photography studios, and a computer-aided design center. The Computer-Aided Design/Computer-Aided Manufacturing (CAD/CAM) facility and the Electronic Media (Macintosh Quark and Imaging Programs) facility are completely equipped computer centers dedicated to drafting, rendering, model making, desktop publishing, computer-aided graphic design and illustration.

MFA in Museum Exhibition Planning and Design Faculty

Ed Bedno

Adjunct Professor

BFA, Art Institute of Chicago

MS/GD, Institute of Design,

Illinois Institute of Technology

Jane Bedno

Director, Museum Exhibition Planning and Design

Associate Professor

BA, Roosevelt University

JD, College of William and Mary

Elizabeth Bogle

Adjunct Associate Professor

BS, Philadelphia College of Art

Minda Borun

Adjunct Associate Professor

BA, Barnard College

Deborah Curtiss

Adjunct Associate Professor

Antioch College

BFA, Yale University

MA, The University of the Arts

Alice Dommert

Senior Lecturer

BArch, Louisiana State University

MFA, The University of the Arts

Arthur Friedman

Adjunct Associate Professor

BFA, Philadelphia College of Art

Frank Galuszka

Professor

BFA, MFA, Tyler School of Art,

Temple University

Gerald Greenfield

Associate Professor

BA, Pacific University

MFA, Rhode Island School of Design

John Holland

Senior Lecturer

BA, Bennington College

MArch, University of Pennsylvania

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Tom Porett

Professor

BS, University of Wisconsin

MS, Institute of Design, Illinois

Institute of Technology

Robin Rice

Senior Lecturer

BFA, Ohio Wesleyan University

MA, University of Missouri

David Wolfe

Senior Lecturer

BS, Philadelphia College of Art and Design

Master of Arts in Art Education

Janis T. Norman

Director

215-875-4881 or 875-4882

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals.

Coordinating professional education courses with work in liberal arts, graduate research and a concentration in studio, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars addresses historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly half of the program is reserved for work in one or more studio area, depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a graduate project in an appropriate format.

Designed for established or new teachers, the degree may satisfy credit accrual requirements for Permanent Certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college (especially junior college) teaching, arts administration, educational media, and other related fields. Applicants must hold a Bachelor's degree or equivalent with no less than 40 credits in studio work with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 40 credits of studio work, depending upon faculty review of their portfolio.

The degree may also be taken in conjunction with the Certification Program in Art Education thereby allowing the student to earn their Masters plus Certification. The difference between this combination and the MAT, Masters of Arts in Teaching, being the concentration in graduate studio work and the research and thesis required for the MA degree.

Full-time students may complete the MA program in one academic year plus a summer. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio and liberal arts courses may be taken in the evenings and summer. Certification may also be earned by combining the MA in Art Education with a non-degree certification option. A museum concentration may also be combined with this degree.

MA in Art Education Faculty

Kathy Browning

Associate Professor

BFA, York University

BEd, University of Toronto

MFA, York University

PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor

Antioch College

BFA, Yale University

MA, The University of the Arts

Anne El-Omami

Associate Professor

BFA, BA, University of Nebraska, Lincoln

MA, University of Nebraska

Arlene Gostin

Associate Professor

BA, University of Delaware

MA, Philadelphia College of Art

Gerald Greenfield

Associate Professor

BA, Pacific University

MFA, Rhode Island School of Design

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Janis T. Norman

Chairperson, Art Education

Associate Professor

BAE, University of Kansas

MA, University of Missouri, Kansas City

PhD, University of Kansas

Susan Rodriguez

Adjunct Assistant Professor

BFA, MEd, Tyler School of Art

Barbara Suplee

Coordinator Saturday Lab School

Assistant Professor

BFA, West Chester University

MEd., Temple University

PhD, Pennsylvania State University

MA in Art Education Credit Requirements

Scheduling option for full time enrollment:

AE 606	Research in Education
GR 691	University Seminar: Structure and Metaphor
AE 610	Graduate Studio Seminar
AE 602	History of Ideas in Art and Museum Education
AE 649*	Graduate Project/Thesis
GR 692	University Seminar: Art and Society
Studio Concentration	
Liberal Arts Elective	

Summer	Fall	Spring
—	3	—
—	3	—
—	3	—
—	—	3
—	—	6
—	—	3
3	7.5	1.5
3	—	—
6	16.5	13.5
Total Credits		
36		

*AE 649, Graduate Project/Thesis may be taken as a 6 credit block or in two 3 credit blocks.

Master of Arts in Museum Education

Anne El-Omami
Director
215-875-4881 or 875-4882

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad art and education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum. Applicants should have had a core of at least 40 credits in the arts, liberal arts, and/or communications, with a minimum of 18 credits in art history (or 12 credits in art history and 6 credits in anthropology or communications). This degree is an appropriate option for those with a strong commitment to providing educational programming within a museum context, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively within the classroom.

Museums and galleries worldwide are becoming more dependent upon their audiences for support. Consequently, the role of museums is changing to meet audience demands, including expectations for more relevant and accessible public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and

methodology embraces the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations and prepares educators to function within the changing context of contemporary schools, museums and related institutions. The MA in Museum Education may be completed in two semesters and a summer or in three semesters.

The Museum Studies core may be taken separately or in conjunction with another Master's Program at The University of the Arts. The core includes courses from the museum studies core and may also include the Graduate Museum Project and Internship with special approval. This series of courses may be combined with the Master of Arts in Teaching in the Visual Arts or the Master of Arts in Art Education. This option may be completed in three semesters and a summer, depending upon fulfillment of the prerequisites and scheduling considerations.

MA in Museum Education Credit Requirements

		Fall	Spring	Summer
Education Core				Fall
AE 606	Research in Education	3	—	—
GR 691	University Seminar: Structure and Metaphor	3	—	—
AE 550	Creative and Cognitive Development	3	—	—
GR 692	University Seminar: Art and Society	—	3	—
Museum Studies Core				
AE 510	Museum Education Practicum	3	—	—
ME 508	The Museum Audience and Evaluative Techniques	3	—	—
ME 501	History of the Museum	—	3	—
AE 530	Interactive Media	—	3	—
AE 615	Educational Programming for Museums & Alternative Sites	—	3	—
Professional Core				
AE 648	Graduate Museum Project	—	3	—
AE 658	Museum Internship	—	—	6
		15	15	6
Total Credits		36		

Note: Additional elective courses may be taken in either semester with courses in Interactive Media, Multicultural Learning, Design for Interdisciplinary Learning and/or History of Ideas in Art and Museum Education.

MA in Museum Education Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MSC, University of Pennsylvania

Ed Bedno

Adjunct Professor
BFA, Art Institute of Chicago
MS/BD, Institute of Design, Illinois
Institute of Technology

Jane Bedno

Associate Professor
BA, Roosevelt University
JD, College of William and Mary

Kathy Browning

Associate Professor
BFA, York University
BE, University of Toronto
MFA, York University
PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Gerald Greenfield

Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler

Professor
BFA, Syracuse University
MFA, Florida State University

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Janis T. Norman

Chairperson, Art Education
Director of Art Education Graduate Programs,
Associate Professor
BAE, University of Kansas
MA, University of Missouri Kansas City
PhD, University of Kansas

Tom Porett

Professor
BS, University of Wisconsin
MS, Institute of Design, Illinois
Institute of Technology

Portia Hamilton Sperr

Adjunct Associate Professor
Lead Faculty, Museum Education
Diploma in Pedagogy, Assoc. Montessori
International
BA, Barnard College

Barbara Suplee

Coordinator Saturday Lab School
Assistant Professor
BFA, West Chester University
MEd., Temple University
PhD, Pennsylvania State University

Master of Arts in Teaching in Visual Arts

Janis T. Norman
Director
215-875-4881 or 875-4882

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and liberal arts study in a 36-credit program which may be completed in a summer and two regular semesters or in three full semesters.

Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete the National Teachers Exam, PRAXIS Series with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of forty (40) studio credits with a "B" or better cumulative average. They also must have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 12 corequisite credits may be completed concurrently with the degree and applied to elective requirements.

Corequisites:

- 3 upper division credits in a 3-D studio area, if a 2-D studio major for bachelor degree
- 3 upper division credits in a 2-D studio area, if a 3-D studio major for bachelor degree
- Introduction to computers, preferably including graphic applications (required competency), minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th Century Art
- Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GR 691 B)
- Aesthetics (may be satisfied by GR 691)
- Art Criticism (may be satisfied by GR 691)
- Speech or Acting (recommended, may be satisfied by AE 200 Presentation Skills)

Electives which may be required to meet aesthetics and criticism competencies:

GR 691	University Seminar: Structure and Metaphor	3 credits, Fall
GR 692	University Seminar: Art and Society	3 credits, Spring

Electives of particular interest:

AE 532	Design for Interdisciplinary Learning	3 credits, Spring
AE 531	Multicultural Learning Through the Ages	3 credits, Fall or Summer

MA in Teaching in Visual Arts Credit Requirements

Recommended scheduling option:		Summer		Fall		Spring
AE 550	Creative and Cognitive Development	3	or	3		—
AE 547	Program Design and Methods: Elementary	3	or	3	or	3
AE 548	Program Design and Methods: Middle and Secondary	—		3	or	3
AE 559	Saturday Practicum	—		3	or	3
AE 606	Research in Education	—		3		—
AE 552	The Art of Teaching	—		3	or	3
AE 602	History of Ideas in Art and Museum Education	—		—		3
AE 659	Student Teaching Practicum	—		9	or	9
Studio, Education, or Liberal Arts Electives (University Seminar GR 691 and GR 692 may be required)		—		6	or	6
Total Credits						

36

Note: Courses to satisfy requirements for the MAT are offered at varying times allowing graduate students' programs to be customized to their needs.

MA in Teaching in Visual Arts Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MSC, University of Pennsylvania

Kathy Browning

Associate Professor
BFA, York University
BED, University of Toronto
MFA, York University
PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA University of Nebraska

Diane Foxman

Adjunct Senior Lecturer
BA, Antioch University
Diploma Program, Philadelphia
College of Art
MA, Art Education, Goddard University

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Gerald Greenfield

Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler

Professor
BFA, Syracuse University
MFA, Florida State University

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Janis T. Norman

Chairperson, Art Education
Director of Art Education Graduate Programs,
Associate Professor
BAE, University of Kansas
MA, University of Missouri Kansas City
PhD, University of Kansas

Susan Rodriguez

Adjunct Assistant Professor
BFA, MEd, Tyler School of Art

Barbara Suplee

Coordinator Saturday Lab School
Assistant Professor
BFA, West Chester University
MEd, Temple University
PhD, Pennsylvania State University

Extended Degree Options

Master of Arts in Art Education

With Teacher Certification

Those who seek to become certified to teach art and are qualified to enter the MAT program directly, but prefer the graduate studio concentration and academic research orientation of the MA program, may augment the MA program with the required certification coursework, thus becoming eligible for certification as early as the completion of the second semester of full-time study. This option normally requires a minimum of 57 credits, and leads to the single degree.

Master of Arts in Teaching in Visual Arts

Augmented Program

For those who seek to become certified to teach art but do not yet have a sufficient background to prepare for certification within the normal three semester framework of the MAT program, the 36-credit degree may be augmented by coursework in the areas needed. The principal difference between the augmented MAT degree and the MA with teacher certification program is that the latter involves completion of a graduate research project in addition to the student teaching experience.

Teacher Certification Program

Post-Baccalaureate Non-Degree Program

In addition to the MA and MAT programs, the Art Education Department offers a 24-credit post-baccalaureate program leading to the Pennsylvania Instructional I Certificate (Art K-12). Students may pursue the certificate concurrently with the MA program or independently. Students wishing to pursue teacher certification apart from a degree program should schedule an appointment with the Chairman of the Art Education Department. In order to be admitted, a candidate must hold a BFA or BA in Art, or the equivalent, with a minimum of forty (40) credits in studio and 12 credits in Art History with at least a "B" average.

Master of Fine Arts in Ceramics, Painting, or Sculpture

summer program

Carol Moore

Director

215-875-1100

These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the more traditional semester format, students complete the major portion of their work during four annual seven-week summer residencies of intensive, individually focused studio experience. Interdisciplinary graduate seminars address contemporary critical issues common to each major area of concentration. Students attend an annual on-campus winter review weekend and complete two independent studios per academic year. A final thesis review and exhibition is held during the fifth summer session.

In addition to well-equipped studio space, students have access to the University's extensive arts facilities that include: the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art electronic media labs; numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the City of Philadelphia.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and notable visiting artists and critics who are invited to participate in the program each summer.

Recent visiting artists and critics include: Barry Bartlett, Paul Bloodgood, Tom Butter, William Daley, Arthur Danto, Larry Day, Patrick Murphy, Elaine Reichek, Judith Stein, Stephen Tanis, and Ursula Von Rydingsvard.

MFA candidates are expected to follow the curriculum as structured in order to complete the program within four years and present a final thesis exhibition during the fifth summer.

MFA in Ceramics, Painting, or Sculpture Credit Requirements

Note regarding course numbers: Prefixes (XX) for the major studio courses will reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC).

Summer I, II, III, IV		Credits
XX 610, 611, 710, 711	Major Studio in Ceramics, Painting, or Sculpture	5
FA 610, 611, 710, 711	Studio Topics	2
GR 691	University Seminar I: Structure and Metaphor *	3
Each Summer		10 x 4
Total		40
Fall I, II, III		
FA 691, 693, 791	Independent Studio I, II, III in Ceramics, Painting, or Sculpture	2
Winter Critique		
Each Fall		2 x 3
Total		6
Spring I, II, III		
FA 692, 694, 792	Independent Studio I, II, III in Ceramics, Painting, or Sculpture	2
Summer Critique		
Each Spring		2 x 3
Total		6
Fall IV		
FA 793	Thesis Preparation in Major	2
Spring IV		
FA 794	Thesis Preparation in Major	2
Summer V		
FA 795	Thesis Exhibition	4
Total Credits		60

* GR 692 Seminar II, Art and Design in Society, and GR 791 Seminar III, Criticism, are offered during Summer II and IV respectively. During Summer III, a 3 credit studio elective is required.

MFA in Ceramics, Painting, or Sculpture Faculty

Nancy Carman

Senior Lecturer

BA, University of California, Davis,

San Francisco Art Institute

MFA, University of Washington, Seattle

Deborah Curtiss

Adjunct Associate Professor

BFA, Yale University School of Art

MA, The University of the Arts

AP. Gorny

Adjunct Associate Professor

BFA, The State University of New York

at Buffalo

Institute Del'Arte, Sienna, Italy

MFA, Yale University School of Art

Jeanne Jaffe

Senior Lecturer

BFA, Tyler School of Fine Arts

MFA, New York State College of Ceramics

at Alfred University

Eileen Neff

Adjunct Associate Professor

BA, Temple University

BFA, Philadelphia College of Art

and Design

MFA, Tyler School of Fine Arts,

Temple University

Gerald Nichols

Professor

Diploma, Cleveland Institute of Art

MFA, University of Pennsylvania

Carol Moore

Senior Lecturer, Director, Summer MFA Program

BFA, Tyler School of Art,

Temple University

MFA, Tyler School of Art,

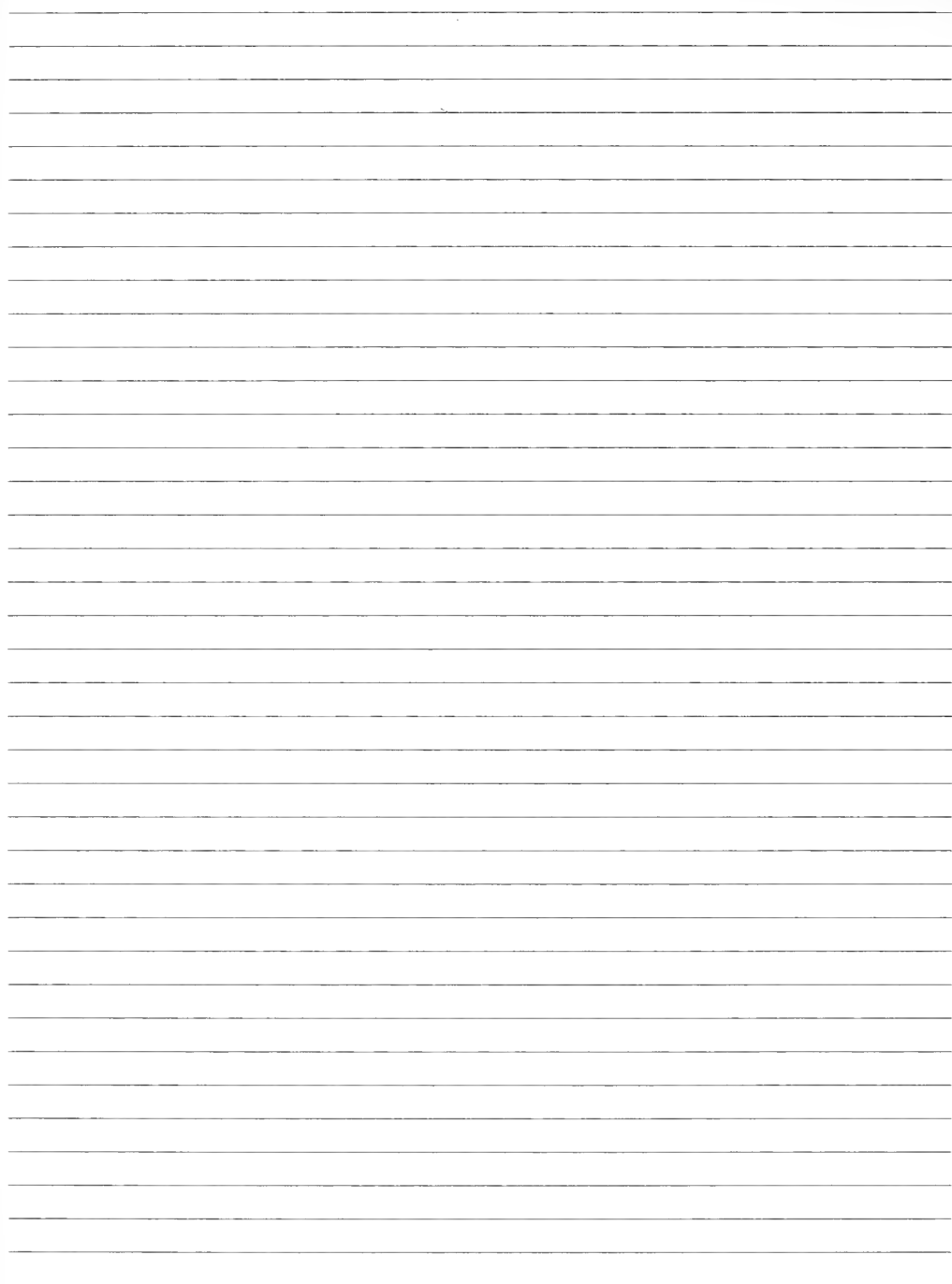
Temple University

Barry Parker

Adjunct Professor

BAE, Eastern Michigan University

MFA, The University of Massachusetts





The
University
of the
Arts

Performing Arts

Philadelphia College of Performing Arts

Stephen Jay, Dean

The Philadelphia College of Performing Arts is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education. Many of its early graduates and faculty were members and founders of the Galley Philadelphia Orchestra when it was formed in 1900. The Academy of Music, home of the world-famous Philadelphia Orchestra, is adjacent to the historic Merriam Theater building, headquarters of the Philadelphia College of Performing Arts.

In 1976 the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines—Music, Dance, and Theater. In 1977, the Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country to grant a degree in dance. The School of Theater was initiated in 1983.

The Philadelphia College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers which require familiarity with all the performing arts. Its recent association with the Philadelphia College of Art and Design as part of The University of the Arts adds an extraordinary new dimension to PCPA's artistic training by bringing performing and visual artists together in a single, professional, educational community.

Major Areas of Study

All students are assigned to a faculty advisor. Lists are posted in each of the Schools' offices during the first week of the academic year. Appointments will be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

School of Dance

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance
Bachelor of Fine Arts (BFA) in Dance Education
Certificate in Dance

Dance Majors

Ballet
Dance Education
Jazz/Theater Dance
Modern

School of Music

Undergraduate Programs

Bachelor of Music (BM) in Composition Jazz/Contemporary
Bachelor of Music (BM) in Instrumental Jazz/Contemporary
Bachelor of Music (BM) in Voice
Diploma Program
Certificate Program

Graduate Program

Master of Arts in Teaching, Music Education

Areas of Concentration

Flute
Clarinet
Saxophone
Woodwind Major
Trumpet
Trombone
Tuba
Guitar
Electric Bass
Upright Bass
Violin
Percussion
Drums
Piano
Voice
Composition

School of Theater Arts

Undergraduate Program

Bachelor of Fine Arts (BFA) in Theater Arts

Programs

Acting
Musical Theater

Credit-Hour Ratio

Please refer to the course descriptions for specific information.

The School of Dance

Susan B. Glazer

Director

Kevin Linehan

Assistant Director

309 South Broad Street

215-875-2269

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

Facilities

The three main studios of the School of Dance are located at 309 South Broad Street. These spacious, bright, and well-lighted studios are fully equipped with barres and mirrors, huge windows, pianos, audio consoles, and ceiling fans. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. Three additional studios are located at 313 South Broad Street. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 200-seat theater, is used for dance-student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

Programs of Study

Bachelor of Fine Arts (BFA) in Dance

Bachelor of Fine Arts in Dance Education (BFA Dance Ed)

Certificate in Dance – two-year program

Majors

Ballet

Jazz/Theater Dance

Modern Dance

Dance Education

Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits.

Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania State certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study and are the heart of the program. One year of tap is required. Each student must be familiar with all major styles of dance in order to become as versatile as possible. Dance electives offered every semester include African dance, Spanish dance, Brazilian dance, Character, pointe, men's class, partnering, and yoga.

In addition to the rigorous study of technique, the dance curriculum includes

- a. creative subjects such as improvisation, eurythmics, and composition;
- b. academic dance subjects such as dance history, music, labanotation, anatomy/kinesiology, pedagogy;
- c. ensembles, repertory and other performing courses;
- d. free electives including voice, acting, and visual arts courses.

School of Dance Faculty

Ballet

Andrew Pap, *Associate Professor*
 Barbara Sandonato, *Adjunct Professor*
 Carol Luppescu Sklaroff,
Adjunct Associate Professor
 Jon Sherman, *Adjunct Assistant Professor*
 Suzanne Slenn, *Adjunct Associate Professor*
 Barbara Weisberger,
Visiting Distinguished Guest Artist

Jazz/Theater Dance

Peter Bertini, *Associate Professor*
 Beth Hirschhaut-Iguchi,
Adjunct Associate Professor
 Nancy Kantra, *Adjunct Associate Professor*
 Ronen Koresch, *Adjunct Assistant Professor*
 Wayne St. David, *Lecturer*

Modern Dance

Ruth Andrien, *Assistant Professor*
 Manfred Fischbeck,
Adjunct Associate Professor
 Nancy Kantra, *Adjunct Associate Professor*
 Gabriel Masson, *Visiting Artist*
 Faye B. Snow, *Adjunct Associate Professor*
 Eddy Taketa, *Visiting Artist*
 Pat Thomas, *Assistant Professor*

Tap Dance

Joan Lanning
 Michael Lanning, *Senior Lecturer*
 LaVaughn Robinson, *Adjunct Professor*

African Dance

Jeanine Lee Osayande,
Adjunct Associate Professor

Spanish Dance

Nancy Heller, *Associate Professor*

Brazilian Dance

Peter Bertini, *Associate Professor*

Dance Studies

Mary Lisbeth Bartlett,
Acting, Senior Lecturer
 Conrad Bender, *Theater Functions*
 Peter Bertini, *Dance Notation, Composition,*
Senior Production, Associate Professor
 Annette DiMedio,
Music Survey, Associate Professor
 Manfred Fischbeck, *Improvisation,*
Composition, Adjunct Associate Professor
 Susan B. Glazer, *Director, Dance Education*
 Terry Greenland, *Voice, Senior Lecturer*
 Nancy Kantra,
Yoga, Adjunct Associate Professor
 Neil Kutner, *Theater Functions*
 Pearl B. Schaeffer, *Dance Pedagogy,*
Adjunct Associate Professor
 Connie Vanderakis,
Anatomy/Kinesiology, Senior Lecturer

Accompanists

Larissa Bell
 Hans Boman
 Ahmed Gondo
 Saine Hsu
 Richard Iannacone
 John Levis
 Tom Lowery
 Roberto Pace

Technical Director

Jay Madara
 Costumer
 Clyde Michael Hayes

Dance Core Curriculum

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

Freshman Year	Semester	
	1st	2nd
DA 101 A/B Ballet I-II	2	2
DA 103 A/B Modern Dance I-II	2	2
DA 113 A/B Jazz Dance I-II	1	1
DA 123 A/B Tap I-II	1	1
DA 107 Eurythmics	1	-
DA 109 Improvisation I	-	1
DA 116 A/B Fundamentals of the Art of Dance I-II	1	1
DA 117 A/B Survey of Music I-II	3	3
Electives	-	1
HU 110 A/B First Year Writing	3	3
HU 103 A/B Introduction to Modernism	3	3
	17	18
Sophomore Year		
DA 201 A/B Ballet III-IV	2	2
DA 203 A/B Modern Dance III-IV	2	2
DA 213 A/B Jazz Dance III-IV	1	1
DA 205 A/B Notation I-II	2	2
DA 209 Anatomy for Dancers	1	-
DA 210 Kinesiology	-	1
DA 211 A/B Dance History I-II	3	3
DA 216 Music for Dancers	1	-
DA 217 Dance Composition I	-	1
DA 77- Dance		
	Ensembles/Labs	1 1
Electives	1	1
HU XXX Liberal Arts	3	3
	17	17

Ballet Major Credit Requirements

Total Credits: 128

The final two years of the Ballet major emphasize advanced technique in ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Junior Year	Semester	Credits	
<i>Required Courses:</i>	1st	2nd	
DA 301 A/B Ballet V-VI	4	4	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 307 A/B Ballet Repertory I-II	1	1	
DA 309 A/B Partnering I-II	1	1	
DA 319 Theater Functions	-	1	
DA 324 Character Dance	-	1	
DA 326 A/B Modern Dance for Non-Majors V-VI	1	1	
DA 347 A Acting I	1	-	
DA 321 A/B Pointe I-II or	1	1	
DA 327 A/B Men's Class I-II			
DA 77- Dance Ensembles/Labs	1	1	
Elective	-	1	
HU XXX Liberal Arts	3	3	
Junior Year Total	15	17	

Senior Year			
<i>Required Courses:</i>			
DA 401 A/B Ballet Major VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 426 A/B Modern Dance for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles/Labs	1	1	
Electives	2	-	
HU XXX Liberal Arts	3	6	
Senior Year Total	13	14	

Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

Jazz/Theater Dance Major Credit Requirements

Total Credits: 128

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Junior Year	Semester	Credits	
<i>Required Courses:</i>	1st	2nd	
DA 311 A/B Jazz V-VI	4	4	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 317 A/B Dance			
Composition II-III	2	2	
DA 319 Theater Functions	-	1	
DA 323 A/B Tap III-IV	1	1	
DA 325 A/B Ballet for Non-Majors V-VI	1	1	
DA 345 A/B Voice I-II	1	1	
DA 347 A/B Acting I-II	1	1	
DA 77- Dance			
Ensembles/Labs	1	1	
Elective	-	1	
HU XXX Liberal Arts	3	-	
Junior Year Total	16	15	

Senior Year			
<i>Required Courses:</i>			
DA 411 A/B Jazz VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 425 A/B Ballet for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles/Labs	1	1	
HU XXX Liberal Arts	6	6	
Senior Year Total	14	14	

Note: DA 326 and DA 426 may substitute for DA 325 and DA 425.

Modern Dance Major Credit Requirements

Total Credits: 128

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Junior Year	Semester	Credits	
<i>Required Courses:</i>	1st	2nd	
DA 303 A/B Modern Dance V-VI	4	4	
DA 305 A/B Modern			
Repertory I-II	1	1	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 317 A/B Dance			
Composition II-III	2	2	
DA 319 Theater Functions	-	1	
DA 322 A/B Improvisation II-III	1	1	
DA 325 A/B Ballet for Non-Majors V-VI	1	1	
DA 77- Dance Ensembles/Labs	1	1	
Elective	-	1	
HU XXX Liberal Arts	3	3	
Junior Year Total	15	17	

Senior Year			
<i>Required Courses:</i>			
DA 403 A/B Modern			
Dance VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 425 A/B Ballet for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles/Labs	1	1	
HU XXX Liberal Arts	3	6	
Electives	2	-	
Senior Year Total	13	14	

Note: DA 328 and DA 428 may substitute for DA 325 and DA 425.

Dance Education Major Credit Requirements

Total Credits: 130

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

Junior Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 3XX A/B	Major Technique	4	4
DA 3XX A/B	Non-Major Dance	1	1
DA 308 A/B	Dance Pedagogy I-II	2	2
DA 317 A/B	Dance		
	Composition II-III	2	2
DA 319	Theater Functions	-	1
DA 77-	Dance Ensembles/Labs	1	1
Elective		-	1
HU XXX	Liberal Arts	3	-
HU XXX	Psychology	3	3
Junior Year Total		16	15

Senior Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 4XX A/B	Major Technique	4	-
DA 4XX	Non-Major Dance	1	-
DA 408 A/B	Dance Symposium I-II	3	3
DA 410	Student Teaching	-	8
DA 419 A/B	Dance Production I-II	2	2
HU 4XX	Liberal Arts	3	-
HU XXX	Psychology	3	-
Elective		-	1
Senior Year Total		16	14

Certificate in Dance Credit Requirements

Total Credits: 55

First Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 101 A/B	Ballet I-II	2	2
DA 103 A/B	Modern Dance I-II	2	2
DA 107	Eurythmics	1	-
DA 109	Improvisation I	-	1
DA 113 A/B	Jazz Dance I-II	1	1
DA 116 A/B	Fundamentals of the Art of Dance I-II	1	1
DA 117 A/B	Survey of Music I-II	3	3
DA 123 A/B	Tap I-II	1	1
DA 319	Theater Functions	-	1
Electives		1	1
First Year Total		12	13

Second Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 201 A/B	Ballet III-IV	2	2
DA 203 A/B	Modern Dance III-IV	2	2
DA 209	Anatomy for Dancers	1	-
DA 210	Kinesiology	-	1
DA 211 A/B	Dance History	3	3
DA 213 A/B	Jazz Dance III-IV	1	1
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	1
DA 308 A/B	Dance Pedagogy-II	2	2
DA 77-	Dance Ensembles/Labs	1	1
Electives		2	2
Second Year Total		15	15

Special Regulations/ Requirements

Dance Technique Class

Presence in Dance Technique class is especially vital to the student's professional development. Dance Technique classes meet up to five times per week, depending upon the course and level. Absences must not exceed twice the number of weekly class meetings per semester for the particular course. Extensive absences, whether "excused" or "unexcused," will adversely effect the course grade.

Dance Ensembles

Dance majors are expected to actively participate each semester in a Dance Ensemble. (Note: There is no ensemble requirement for freshmen, however, freshmen do perform.) Dance Ensembles are performance-oriented groups in Ballet, Jazz, and Modern Dance. Repertory for Dance Ensembles may be an original work by a faculty member, an exceptional student work, or one reconstructed from dance notation.

Students are expected to complete six ensemble credits (one each semester).

Required performance credit may also be satisfied by participation in Senior Concerts, Composition Concerts, and approved outside professional work.

Additionally, Seniors may earn performance credit in conjunction with their Dance Production course. Sophomores and Juniors may be awarded ensemble credit by doing their own choreography if the work is shown in concert form.

Senior Dance Concert

1. Preparation for the senior concert takes place during the two-semester Dance Production course under the supervision of a senior faculty member. Each student may select an advisor who will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Most concerts are shared by several seniors and are performed in the UArts Dance Theater.

2. Jury: All senior dance students will present their finished concert three weeks before their scheduled date of performance to a jury consisting of three faculty members and the Director and Assistant Director of the School of Dance. During this presentation, all technical cues should be in place and announced, and the technical crew must also be present. A draft of the program copy is to be submitted for review.

3. Requirements:

a. Choreography – Modern majors must choreograph a solo work and a large or small group piece. Ballet majors must choreograph one work, either solo or small group. Jazz/Theater majors must choreograph one solo and one group piece, or two group pieces. If any singing is included, the School of Dance vocal coach must be consulted and approve the work.

b. Performance – All students must perform in at least one work of their own choreography and one work of a fellow student. Additionally, Ballet majors must perform in a piece from the standard ballet repertory.

c. Technical Assistance – Each student must fulfill a technical-personnel requirement either as Stage Manager, Lighting Technician/Designer, or Sound Technician. Personnel are selected well in advance of the concert date and meet with the Technical Director of the Theater early in the semester to set up rehearsal dates.

4. Responsibilities: The University will provide the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional material can be duplicated by the Dance Office if presented well in advance of the production in a finished (typed) state.

5. Evaluation: Dance students view their Senior Concert as the culmination of their four years at The University of the Arts and a most important aspect of their college experience. The faculty, too, judges this performance as a serious demonstration of the student's ability as a dance artist. Evaluations of the content of the performance are offered by at least three faculty members after the pre-concert jury presentation.

The production aspect of the concert will be graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

Graduation Requirements

In addition to the general PCPA requirements for graduation, each Dance Major must fulfill the Senior Dance Concert requirements, as previously described.

Dance Extension

309 South Broad Street
215-875-2269

The Dance Extension Division offers credit and noncredit dance courses for students of all ages, from beginner through advanced levels. The programs enable students to explore their potential in a stimulating and professional environment. The Extension Division presents a wide variety of courses, taught by the same highly qualified instructors who work with our full-time students of the School of Dance. These courses for non-Dance Majors are open to all University of the Arts students for elective credit.

The School of Music

Marc Dicciani

Director

Richard Hotchkiss

Managing Coordinator

250 South Broad Street

215-875-2206

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, as well as European and World traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons and group coachings with master faculty and an abundance and diversity of ensembles. Course work for instrumental and composition majors includes jazz improvisation, jazz theory and ear-training, arranging, orchestration, film scoring, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock, and World music), and courses for vocal majors include music skills, diction, acting, movement, and piano accompanying for vocal majors.

Performance opportunities play an important part in the student's education by sharpening technical skills and increasing the student's command of repertoire and styles. The School's ensembles represent all styles and categories of jazz and American music. Students are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in two degree programs: the Bachelor of Music in Performance, which prepares students for careers as music

professionals in performance, and the Master of Arts in Teaching in Music Education, which prepares students for certification as music teachers for kindergarten through 12th grade. A unique aspect of the undergraduate performance program allows students to select a music education track that may enable them to earn both degrees in five years.

The School of Music faculty is made up of experienced and practicing professionals, many of whom have attained national stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with greats such as Wynton Marsalis, Randy and Michael Brecker, Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Marvin "Smitty" Smith, Dave Samuels, Rob McConnell, Dennis Chambers, and Arturo Sandoval.

To further prepare students for careers in the professional music world, the School of Music provides the latest in recording and technology equipment and facilities, including a complete 32-input recording studio, a MIDI and computer lab, a computer and synthesizer workstation lab, and an audio-for-video dubbing and editing lab.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians including bassist Stanley Clarke, pianists André Watts and Sumi Tonooka, vocalist Florence Quivar, drummer Gerry Brown, saxophonist Lew Tabackin, composer Vincent Persichetti, and TV/Film scorer John Davis.

Facilities

The School of Music is located in the Merriam Theater building at 250 S. Broad St. and at Laurie Wagman Hall, 311 S. Broad Street. Facilities include music studios, practice rooms, a class piano laboratory, and various-sized classrooms. The school's MARS (MIDI and Recording Studios) is a state-of-the-art recording and music technology facility which includes a 32-input recording studio, a MIDI/computer studio, a computer workstation room, and music and sound for video editing studios. Practice rooms are generous in size, and most are equipped with grand pianos. A suite of fully equipped percussion studios is available for student practice.

The University's newly-restored historic Merriam Theater, Laurie Wagman Hall, and the Arts Bank are used for student and faculty performances. The music library, located in the Merriam building, contains books, manuscripts, journals, scores, records, tapes, and compact discs as well as listening and viewing facilities.

Performance Opportunities

Big Band
"Blue Note" Ensemble
Brass Ensemble
Brazilian Jazz Ensemble
"Brecker Brothers" Ensemble
Chamber Singers
Chorus
Fusion Ensemble
"GRP" Ensemble
Jazz Guitar Ensemble
"Jazz Messengers" Ensemble
Jazz Percussion Ensemble
Lab Band
Latin Jazz Ensemble
"Miles Davis" Ensemble
Musical Theater Ensemble
New Music Ensemble
Saxophone Ensemble
Trombone Ensemble
Vocal Jazz Ensemble

Faculty Recitals
Guest Artist Concerts
Opera Scenes
Over 20 Small Jazz Ensembles
Student Recitals

Programs of Study

Major Areas of Concentration

With the exception of voice, the following are Jazz/Contemporary Music majors

Flute
Clarinet
Saxophone
Woodwind Major
Trumpet
Trombone
Tuba
Guitar
Electric Bass
Upright Bass
Percussion
Drums
Piano
Violin
Composition
Voice

Undergraduate Programs

Bachelor of Music in Instrumental Jazz/Contemporary Music

The Jazz/Contemporary instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer, arranger, or composer in jazz and/or contemporary music. Students receive private lessons in their major area. Performance opportunities are available in the school's award-winning jazz ensembles. Special courses include Jazz Arranging, History of Jazz, The Business of Music, Computer Music Composition, MIDI Synthesis, Recording Engineering, History of Rock, Styles and Analysis of Jazz/Contemporary Music, Jazz Theory, Jazz Ear Training, and Jazz Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program which includes the study of various woodwind instruments.

Bachelor of Music in Voice

The vocal program in the School of Music is a unique curriculum which provides strong training in traditional vocal technique and combines skills and knowledge in a range of vocal styles and literature including classical, jazz/contemporary, and musical theater. Students receive both group and private instruction in voice, as well as taking a core of course work in Music Skills, Sight Singing, Diction, Movement, Styles, Acting, Piano Accompanying for Vocal Majors, Recording, and Careers in Music. Additionally, vocal majors select classes and ensembles which most accurately reflect performance and study interests which may include Opera Staging, Jazz Vocal Ensembles, Chorus, Chamber Singers, and classroom activities such as Jazz, American, Western, and Musical Theater Music History, Vocal Workshops, and an ongoing series of Master Classes.

Bachelor of Music in Composition Jazz/Contemporary

Students enrolled in this program take private instruction in composition in addition to course work in orchestration, computer music composition, jazz arranging, computer calligraphy, and conducting. Wherever possible student compositions are read by an ensemble or performed, and frequent performances of student's music highlight the school's concert schedule. Student composers are also encouraged to collaborate with dancers, choreographers, filmmakers, animators, and actors, taking full advantage of the creative environment of the University.

Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without liberal arts courses. Students wishing to transfer from this program to the Bachelor's degree program may apply to do so in any year of their matriculation.

Certificate in Music

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required.

Students interested in the Certificate program must meet with the Director of the School of Music to discuss specific course requirements.

MATPREP

Master of Arts in Teaching – Corequisite Program

A seventeen-credit course of study designed to satisfy corequisite requirements for entrance into the Master of Arts in Teaching in Music Education program. Open to all undergraduate music majors, classes include an Introduction to Music Education, Basic Conducting, Lab Teaching, Psychology of Music Teaching, and Orchestration. Completion of the MATPREP program with an average of 3.0 or higher in these courses satisfies most MAT entrance requirements.

Graduate Program

Master of Arts in Teaching in Music Education (MAT)

The Master of Arts in Teaching in Music Education is a thirty-six credit program designed for students who have completed Bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education, music related curricula. The MAT can be completed in a summer-plus-one academic year format, provided that corequisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take advantage of the preparatory program known as MATPREP, a seventeen-credit course of studies which satisfies all corequisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

School of Music Faculty

Applied and Ensemble Studies

Voice

Seán Deibler, *Chair, Associate Professor*
Jeffrey Kern, *Adjunct Assistant Professor*
James Longacre, *Senior Lecturer*
Patricia Raine, *Assistant Professor*
Anne Sciolla, *Senior Lecturer*
Patricia Stasis, *Adjunct Assistant Professor*

Strings

John Blake, *Adjunct Associate Professor*
Barbara Hanna Creider, *Senior Lecturer*

Saxophone

Ronald Kerber, *Assistant Professor*
Frank Mazzeo, *Adjunct Assistant Professor*
Greg Osby, *Senior Lecturer*
Anthony Salicondro, *Senior Lecturer*
Bill Zaccagni, *Assistant Professor*

Trumpet

Richard Kerber, *Adjunct Assistant Professor*
John Swana, *Senior Lecturer*
Dennis Wasko, *Senior Lecturer*

Trombone

Richard Genovese, *Senior Lecturer*
John Fedchock, *Senior Lecturer*

Keyboards

George Akerley, *Adjunct Assistant Professor*
Annette DiMedio, *Associate Professor*
Don Glanden, *Adjunct Assistant Professor*
David Hartl, *Adjunct Assistant Professor*
Trudy Pitts, *Adjunct Assistant Professor*
David Posmontier, *Senior Lecturer*

Guitar

Jimmy Bruno, *Senior Lecturer*
Robert DiNardo,
Adjunct Assistant Professor
Thomas Giacabetti
Patrick Mercuri, *Adjunct Assistant Professor*

Upright Jazz Bass/Electric Bass

Kevin MacConnell, *Senior Lecturer*
Craig Thomas, *Adjunct Assistant Professor*
Gerald Veasley, *Senior Lecturer*

Percussion/Drums

Marc Dicciani, *Adjunct Associate Professor*
Joseph Nero, *Adjunct Assistant Professor*
James Paxson, *Senior Lecturer*

Ensembles and Conducting

Chorus and Chamber Singers
Seán Deibler, *Associate Professor*
Jeffrey Kern, *Adjunct Assistant Professor*

Jazz Ensembles

Richard Kerber, *GRP Big Band,*
Adjunct Assistant Professor
Evan Solot, *Chair, Fusion Ensemble, Professor*
Bill Zaccagni, *Big Band, Assistant Professor*
All Jazz Faculty, *Small Jazz Ensembles*

Music Studies

Composition and Theory

George Akerley, *Adjunct Assistant Professor*
Donald Chittum, *Co-Chair, Professor*
John Hodian, *Senior Lecturer*
Andrew Rudin, *Co-Chair, Professor*
Evan Solot, *Professor*

Computer and Electronic Music

George Akerley, *Adjunct Assistant Professor*
Thomas Rudolph,
Adjunct Assistant Professor

Conducting

Jeffrey Kern, *Adjunct Assistant Professor*
Regina Gordon, *Senior Lecturer*
Theodore Pasternak, *Senior Lecturer*

Musicianship

Seán Deibler, *Associate Professor*
Ronald Kerber, *Assistant Professor*
Evan Solot, *Professor*

Music History and Literature

George Akerley, *Adjunct Assistant Professor*
Donald Chittum, *Professor*
Annette DiMedio, *Associate Professor*
Andrew Rudin, *Professor*
Bill Zaccagni, *Assistant Professor*

Recording

James Gallagher, *Adjunct Assistant Professor*

Music Business

Marc Dicciani, *Adjunct Associate Professor*

Music Education -

Undergraduate and Graduate Studies

Barbara Hanna Creider, *Senior Lecturer*
Marc Dicciani, *Adjunct Associate Professor*
Annette DiMedio, *Associate Professor*
Janice K. Goltz, *Assistant Professor,*
Division Head

Robert Goltz, *Senior Lecturer*
Regina Gordon, *Senior Lecturer*
Richard Kerber, *Adjunct Assistant Professor*
Jeffrey Kern, *Adjunct Assistant Professor*
John Knebl, *Senior Lecturer*
Douglas Medlin, *Associate Professor*
Theodore Pasternak, *Senior Lecturer*
Andrew Rudin, *Professor*
Thomas Rudolph,
Adjunct Assistant Professor
Anthony Salicondro, *Senior Lecturer*
Patricia Stasis, *Adjunct Assistant Professor*
Bill Zaccagni, *Assistant Professor*

Latin/American Music

Orlando Haddad, *Brazilian Jazz,*
Senior Lecturer
Edward Simon, *Latin Jazz, Senior Lecturer*

Opera Staging

Leiland Kimball, *Adjunct Assistant Professor*

Class Piano

Annette DiMedio, *Associate Professor*
Andrea Clearfield, *Lecturer*
David Hartl, *Adjunct Assistant Professor*
Elizabeth Manus, *Senior Lecturer*
David Posmontier, *Senior Lecturer*

Music Librarian

Mark Germer

Jazz Improvisation

Richard Kerber, *Adjunct Assistant Professor*
Ronald Kerber, *Assistant Professor*
Jimmy Bruno, *Senior Lecturer*

Special Regulations/ Requirements

Attendance

The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course; i.e., in a three-credit course no more than three hours of unexcused absences are permitted, in a two-credit course, no more than two hours of unexcused absences are permitted, etc.

Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if they are unable to keep the appointment time. Failure to give at least 24 hour prior notice may mean forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences. Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring should be complete by June 15.

Normally, students are entitled to twenty-eight, one-hour lessons during the academic year (fourteen per semester).

Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure "Request for Change of Major Teacher" form from the Director of the School of Music.
2. State reasons for requesting a change of teacher.
3. Obtain the approval of the present and the requested teacher.
4. Obtain the approval of the Director of the School of Music.
5. Return the completed form to the Registrar.

Such changes are not usually effected during the semester or in the final year of study.

Faculty Advisory

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Appointments can be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems that they may encounter.

Jury Examinations

Each student takes a jury examination in the major area at the end of each academic year. Students do not have to take a jury examination in the year that they play their graduation recital.

Jury Recital Requirements

Regulations regarding jury examinations, Junior and Senior Recitals are available in the office of the School of Music.

Major Grade Policy

Students whose semester GPA is below 2.0 and/or receive a grade below "B-" in their major lessons will be placed on probation for one or two semesters, as determined by the Scholastic Standing Committee. Failure to meet the stipulation for removal of Probation by the end of the specified period will result in dismissal.

Performance Hour

Performance Hour is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as the Performance Hour. In addition, all music students are encouraged to attend student and professional performances on a regular basis.

Graduation Requirements

In addition to the general PCPA requirements for graduation, the following must be fulfilled:

Undergraduate Requirements

1. Performance Majors must present a satisfactory Graduation Recital before a Faculty Jury ("satisfactory" performance to be determined by majority vote of the Jury), as well as a public recital.
2. Composition Majors must submit a satisfactory substantial work in the Senior year, to be publicly performed, and adjudicated by the faculty of the Composition Department.

Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

BM – Jazz Performance/ Instrumental

Total Credits: 126

Freshman Year	Semester Credits	
<i>Required Courses:</i>	1st	2nd
MU 192 A/B Major Lessons	3	3
MU 103 A/B Musicianship Studies I-II	3	3
MU 107 A/B Music Theory I-II	3	3
MU 131 A/B Piano I-II *	1	1
MU 7XX Ensembles	1	1
HU 103 A/B Intro. to Modernism	3	3
HU 110 A/B First Year Writing	3	3
MU 002 Jury Examination	-	0
Freshman Year Total	17	17

Sophomore Year		
MU 292 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 213 A/B Jazz Improvisation I-II	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	1	1
HU 2XX Liberal Arts	3	3
MU 002 Jury Examination	-	0
Sophomore Year Total	16	16

Junior Year		
MU 392 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU 3XX Liberal Arts	3	6
Electives	3	3
MU 002 Jury Examination	-	0
Junior Recital	0	-
Junior Year Total	14	17

Senior Year		
MU 492 A/B Major Lessons	3	3
MU 413 A Recording I	2	-
MU 420 B Careers in Music **	-	2
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU 4XX Liberal Arts	3	3
Electives	-	3
Senior Recital	0	-
Senior Year Total	13	16

BM – Performance/Voice

Total Credits: 124

Freshman Year	Semester Credits	
<i>Required Courses:</i>	1st	2nd
MU 191 A/B Major Lessons	3	3
MU 122 A/B Music Skills I-II	2	2
MU 131 A/B Piano I-II	1	1
MU 772 Ensembles (Chorus)	1	1
DA 347 A/B Acting I-II	1	1
DA XXX Dance (Movement)	1	1
HU 103 A/B Intro. to Modernism	3	3
HU 110 A/B First Year Writing	3	3
MU 002 Jury Examination	-	0
Freshman Year Total	15	15

Sophomore Year		
MU 291 A/B Major Lessons	3	3
TH 222 A/B Music Skills III-IV	2	2
MU 232 A/B Jazz Piano I-II	1	1
MU 241 A/B Vocal Styles and Diction I-II	2	2
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
DA 447 A/B Acting III-IV	1	1
DA XXX Dance (Movement)	1	1
HU 2XX Liberal Arts	3	3
MU 002 Jury Examination	-	0
Sophomore Year Total	15	15

Junior Year		
MU 391 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 341 A/B Vocal Styles and Diction III-IV	2	2
MU 347 A/B Adv. Sight Read. I-II	1	1
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
MU 331 A/B Advanced Piano for Vocalists I-II	1	1
TH 312 A/B Mus. Theater History I	3	-
HU 3XX Liberal Arts	-	3
Electives	-	3
MU 002 Jury Examination	-	0
Junior Recital	0	-
Junior Year Total	15	18

Senior Year		
MU 491 A/B Major Lessons	3	3
MU 401 A Jazz History	3	-
MU 401 B Am. Music History	-	3
MU 413 A Recording I	2	-
MU 441 A/B Vocal Workshop I-II	1	1
MU 420 B Careers in Music **	-	2
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
HU 3XX Liberal Arts	3	-
HU 4XX Liberal Arts	3	3
Senior Recital	-	-
Senior Year Total	17	14

BM – Composition

Total Credits: 127

* Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

Freshman Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
MU 193 A/B	Major Lessons	3	3
MU 103 A/B	Musicianship Studies I-II	3	3
MU 107 A/B	Music Theory I-II	3	3
MU 131 A/B	Piano I-II	1	1
MU 7XX	Ensembles	1	1
HU 103 A/B	Intro. to Modernism	3	3
HU 110 A/B	First Year Writing	3	3
MU 002	Jury Examination	-	0
Freshman Year Total		17	17

** Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

Sophomore Year			
MU 293 A/B	Major Lessons	3	3
MU 209 A/B	Jazz Ear Training I-II	3	3
MU 208 A/B	Jazz Theory I-II	3	3
MU 315 A/B	Jazz Arranging	2	2
MU 232 A/B	Class Jazz Piano I-II	1	1
MU 7XX	Ensembles	1	1
HU 2XX	Liberal Arts	3	3
MU 002	Jury Examination	-	0
Sophomore Year Total		16	16

Junior Year			
MU 393 A/B	Major Lessons	3	3
MU 301 A/B	Music History I-II	3	3
MU 317 A	Orchestration I	3	-
MU 7XX	Ensembles	1	1
HU 3XX	Liberal Arts	3	6
Electives		3	-
MU 002	Jury Examination	-	0
Junior Year Total		16	13

Senior Year			
MU 493 A/B	Major Lessons	3	3
MU 413 A	Recording I	2	-
MU 420 B	Careers in Music **	-	2
MU 415 A/B	Computer Composition	3	3
MU 401 A	Jazz History	3	-
MU 401 B	American Music History	-	3
MU 7XX	Ensembles	1	1
MU 7XX	Ensembles	1	1
HU 4XX	Liberal Arts	3	3
Senior Recital		0	-
Senior Year Total		16	16

Diploma in Music – Jazz Performance/Instrumental

Total Credits: 103

Freshman Year	Semester	Credits	
<i>Required Courses:</i>		1st	2nd
MU 192 A/B Major Lessons		3	3
MU 103 A/B Musicianship			
Studies I-II		3	3
MU 107 A/B Music Theory I-II		3	3
MU 131 A/B Piano I-II *		1	1
MU 7XX Ensembles		2	2
MU 002 Jury Examination		-	0
Freshman Year Total		12	12

Sophomore Year

MU 292 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 213 A/B Jazz Improvisation I-II	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Sophomore Year Total	14	14

Junior Year

MU 392 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 413 A Recording I	2	-
MU 7XX Ensembles	2	2
MU 7XX New Music Ensemble	-	1
Electives	3	3
MU 002 Jury Examination	-	0
Junior Recital	0	-
Junior Year Total	13	12

Senior Year

MU 492 A/B Major Lessons	3	3
MU 420 A Business of Music	2	-
MU 420 B Careers in Music	-	2
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
Electives	3	3
Senior Recital	0	-
Senior Year Total	13	13

*Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

Diploma in Music – Performance/Voice

Total Credits: 103

Freshman Year	Semester	Credits	
<i>Required Courses:</i>		1st	2nd
MU 191 A/B Major Lessons		3	3
TH 122 A/B Music Skills I-II		2	2
MU 131 A/B Piano I-II		1	1
DA 347 A/B Acting I-II		1	1
DA XXX Dance (Movement)		1	1
MU 772 Ensemble (Chorus)		1	1
MU 7XX Ensembles		1	1
Electives		3	3
MU 002 Jury Examination		-	0
Freshman Year Total		13	13

Sophomore Year

MU 291 A/B Major Lessons	3	3
TH 222 A/B Music Skills III-IV	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 241 A/B Vocal Styles and Diction I-II	2	2
DA 447 A/B Acting III-IV	1	1
DA XXX Dance (Movement)	1	1
MU 772 Ensemble (Chorus)	1	1
MU 7XX Ensembles	1	1
MU 002 Jury Examination	-	0
Sophomore Year Total	12	12

Junior Year

MU 391 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
TH 312 A/B Musical Theater History I	3	-
MU 341 A/B Vocal Styles and Diction III-IV	2	2
MU 347 A/B Advanced Sight Reading I-II	1	1
MU 331 A/B Advanced Piano for Vocalists I-II	1	1
MU 772 Ensemble (Chorus)	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Junior Recital	0	-
Junior Year Total	16	13

Senior Year

MU 491 A/B Major Lessons	3	3
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
MU 441 A/B Vocal Workshop	1	1
MU 413 A Recording	2	-
MU 420 B Careers in Music	-	2
MU 772 Ensemble (Chorus)	1	1
MU 7XX Ensembles	2	2
Senior Recital	0	-
Senior Year Total	12	12

Diploma in Music – Composition

Total Credits: 102

Freshman Year	Semester	Credits	
<i>Required Courses:</i>		1st	2nd
MU 193 A/B Major Lessons		3	3
MU 103 A/B Musicianship			
Studies I-II		3	3
MU 107 A/B Music Theory I-II		3	3
MU 131 A/B Piano I-II		1	1
MU 7XX Ensembles		2	2
MU 002 Jury Examination		-	0
Freshman Year Total		12	12

Sophomore Year

MU 293 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 315 A/B Jazz Arranging	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	1	1
MU 002 Jury Examination	-	0
Sophomore Year Total	13	13

Junior Year

MU 393 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 317 A Orchestration I	3	-
MU 7XX Ensembles	1	1
Electives	3	6
MU 002 Jury Examination	-	0
Junior Year Total	13	13

Senior Year

MU 493 A/B Major Lessons	3	3
MU 413 A Recording I	2	-
MU 420 B Careers in Music	-	2
MU 415 A/B Computer Composition	3	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
Senior Recital	0	-
Senior Year Total	13	13

MATPREP

MAT in Music Education

Preparatory Program

All undergraduate degree students in music at The University of the Arts may enroll in and take advantage of the MAT in Music Education Preparatory Program (MATPREP). Completion of this program allows students to satisfy all corequisite requirements for admission to the MAT in Music Program. MATPREP is also an important means for maintaining continuity between undergraduate and graduate experiences and for fostering communication between students and faculty in Music Education.

Admission to the University as a BM/MAT student in Music indicates acceptance into the Bachelor of Music program and into the MATPREP program. Full admission to the MAT in Music Education program must be granted prior to the beginning of graduate-level instruction on the same bases as other MAT candidates.

MATPREP courses are offered each academic year.

A minimum grade point average of 3.0 in MATPREP courses, and a minimum overall cumulative grade point average of 2.75 must be achieved in order to be considered as a candidate for admission into the MAT in Music Education Program.

MATPREP Credit Requirements

Course	Credit
MU 151 A Introduction to Music Education I	1
MU 151 B Introduction to Music Education II	1
MU 257 A Lab Teaching/Practicum I	2
MU 257 B Lab Teaching/Practicum II	2
MU 254 Basic Conducting	2
MU 356 A Music Teaching Skills I *	1
MU 356 B Music Teaching Skills II *	1
MU 451 A Psychology of Music Teaching I	2
MU 451 B Psychology of Music Teaching II	2
MU 317 A Orchestration I	3
Total Credits	17

* Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, handbells, establishment of classroom environment.

Master of Arts in Teaching in Music Education

Janice Goltz
Division Head
215-875-2250

The Master of Arts in Teaching in Music Education is an advanced teacher certification program designed to prepare individuals with established musical skills and subject matter mastery for successful careers in teaching and education-related fields. It is a unique program in that candidates for the MAT in Music Education typically will have completed undergraduate studies in applied music composition, theory, history/literature, or other professional areas. After satisfying Pennsylvania standardized testing requirements, MAT graduates will be eligible to receive K-12 certification in music from the Commonwealth of Pennsylvania Department of Education. In addition, completion of the MAT program fulfills continuing studies requirements so that after three years of full-time teaching service, graduates may apply for permanent certification without taking additional courses.

Music Education graduates of The University of the Arts are currently serving successfully as teachers, supervisors, school administrators, and in education-related fields such as computer software development, broadcasting, law and the arts, and private studio teaching.

The MAT curriculum in music education comprises 36 credits and may be completed in a summer plus one academic year schedule, if all corequisites are satisfied prior to matriculation. Corequisite requirements may be satisfied in a number of ways, including taking courses in the undergraduate MATPREP program. Professionals in the field may choose to complete the MAT in Music Education over an extended period of time on a part-time basis. The following listing presents the normal sequence of courses if completed within one year:

MAT in Music Education Credit Requirements

		Summer	Fall	Spring
MU 554 A	Elementary Methods and Materials	—	3	—
MU 554 B	Secondary Methods and Materials	—	3	—
MU 551	Education in American Society	—	3	—
MU 550	Advanced Conducting - Choral or Instrumental	—	3	—
MU 560 A	Workshop in Instrumental Methods I	2	—	—
MU 560 B	Workshop in Instrumental Methods II	—	2	—
MU 552	Workshop in Vocal Methods2	—	—	—
MU 553	Music and Special Children	—	—	2
MU 557	Music Administration and Supervision	—	3	—
MU 559	Research, Evaluation, and Technology in Music Education	—	—	3
MU 555	Elementary Student Teaching	—	—	4
MU 556	Secondary Student Teaching	—	—	4
MU 558	Student Teaching Seminar and Major Project	—	—	2
		4	17	15
Total Credits		36		

**MAT in Music Education
Faculty**

Barbara Hannah Creider

Senior Lecturer

BM, Oberlin Conservatory

MM, MMA, DMA Yale University

Marc Dicciani

Director, School of Music

Adjunct Associate Professor

BM, Philadelphia Musical Academy

Annette DiMedio

Associate Professor

BA, Swarthmore College

MM, Temple University

PhD, Bryn Mawr College

Janice K. Goltz

Assistant Professor

BM, BME, Philadelphia College

of Performing Arts

MM, Temple University

Regina Gordon

Senior Lecturer

BME, Temple University

MM, Westminster Choir College

Richard Kerber

Adjunct Professor of Music

BME, Temple University

Jeffrey Kern

Adjunct Assistant Professor of Music

BS, Lebanon Valley College

MM, University of Michigan

Douglas Medlin

Associate Professor of Music Education

BM, University of Georgia

MM, East Carolina University

Ed.D, University of Illinois

Theodore Pasternack

Senior Lecturer

BM, Philadelphia College

of Performing Arts

Music Ed Certificate, Chestnut Hill College

Andrew Rudin

Professor

BM, University of Texas

MA, University of Pennsylvania

Thomas Rudolph

Adjunct Assistant Professor

BM, BME, Philadelphia Music Academy

MM, West Chester University

Anthony Salicondro

Senior Lecturer

BM, Philadelphia Music Academy

Pat Stasis

Adjunct Assistant Professor

Diploma, Curtis Institute of Music

Diploma, Munich Conservatory of Music,
Germany

William Zaccagni

Assistant Professor

The School of Theater Arts

Paul Berman

Director

Barbara Washington-Grant

Assistant to the Director

313 South Broad Street

215-875-2232

The School of Theater Arts of The University of the Arts is committed to developing the skills, craft, and attitudes of its students to prepare them for careers in the professional theater. The training of the actor is different from most other professional training in that the instrument of the training is the human being itself—the body and soul of the actor. An actor has to be trained in a variety of disciplines, each vital in itself and intimately related to all the others. The curricula acknowledges that the focal point of the training is the Acting Studio; that voice and body training are the principal support areas; that all other curricular programs address themselves to the basic knowledge of techniques necessary to produce the craft. The training is based on the conservatory approach combining studio training with rehearsal and performance in varying kinds of productions which challenge the actor's ability to perform demanding roles. The highly focused and demanding training is enhanced by appropriate courses in the liberal arts.

The Bachelor of Fine Arts in Theater Arts normally takes four years of full-time study to be completed. The BFA Acting Program requires 124 credits for graduation; the Musical Theater Program required 128.

Facilities

The School of Theater Arts is located in the 313 South Broad Street building. Facilities include classrooms for Acting Studio classes and Stage Combat classes. Large dance studios and music facilities are also used by acting students. Performances are held at the Arts Bank, a new, technically up-to-date, 240-seat theater at 601 South Broad Street; the Black Box theater, an exciting, flexible space that allows for theater-in-the-round, 3/4 thrust, environmental, and many other possible arrangements, and an intimate 200-seat proscenium theater. In addition, the University's newly renovated, historic Merriam Theater, located at 250 South Broad Street is used for performances.

Programs of Study

Bachelor of Fine Arts (BFA) Acting Program

The four-year BFA Acting Program prepares students for careers in the professional theater or for continued study in graduate school. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, mask characterization, speech, and movement.

The first year of training in the Acting Program is designed to encourage an in-depth self-analysis of the student's commitment to the craft as well as foster the development of particular acting skills.

Progress from one semester to the next is by faculty invitation and is based not only on the successful completion of the course work, but also on the faculty's assessment of the student's potential for a career in the professional theater.

The second and third years are devoted to additional study to establish depth of characterization and to refine physical and vocal technique. The focus of the fourth year is on performance, testing the student's ability to achieve the full dimension of a characterization and to sustain that character over the length of a play.

Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year BFA Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, the musical play (in the Hammerstein-Sondheim tradition), new and alternative music theater, "Broadway opera," cabaret and revue. Students receive the same "core" of technique training as do acting students; this training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, recordings, and in rehearsal and performance.

Opportunities for master classes, guest speakers, internships, and apprenticeships with the internationally acclaimed American Music Theater Festival and many other professional companies in the city and region, are among the experiences open to students in this program.

School of Theater Arts Faculty

Acting Studio

Irene Baird, *Adjunct Associate Professor*

Mary Lisbeth Bartlett, *Senior Lecturer*

Johnnie Hobbs, Jr., *Associate Professor*

Drucie McDaniel,

Adjunct Assistant Professor

Gregor Paslawsky, *Assistant Professor*

Rick Stoppeworth, *Senior Lecturer*

Directing Studio

Paul Berman, *Director, School of Theater*

Charles Conwell, *Studio, Associate Professor*

Voice Production/Speech

Susanne Case, *Adjunct Assistant Professor*

Paul Wagar, *Adjunct Associate Professor*

Stage Combat/Fencing
Charles Conwell, *Associate Professor*

**Performance Coaching/
Audition Techniques**
Irene Baird, *Adjunct Associate Professor*
Paul Berman, *Director, School of Theater*
Johnnie Hobbs, Jr., *Associate Professor*

Acting for Film
Jiri Ziska, *Adjunct Professor*

**Mask Characterization;
Makeup**
Clista Townsend, *Senior Lecturer*

Theater Studies
Paul Berman, *Director, School of Theater*
Charles Conwell, *Script Analysis,
Associate Professor*
Mari Fiedler, PhD, *Theater History,
Adjunct Professor*

Dance/Movement
Manfred Fischbeck, *Movement,
Adjunct Associate Professor*
Rex Henriques, *Musical Theater Dance,
Visiting Senior Lecturer*
Nancy Kantra, *Modern Dance/Ballet,
Adjunct Associate Professor*
Rachel Mausner,
Alexander Technique, Lecturer

Musical Theater
Charles Gilbert, *Chair, Musical Theater,
Associate Professor*
Linda Henderson, *Coach, Accompanist*
Mary Ellen Grant Kennedy, *Voice,
Senior Lecturer*
Patricia Raine, *Voice, Assistant Professor*
Dr. Neal Tracey, *Voice,
Adjunct Associate Professor*

**Technical Director/Production
Manager**
Neal Ann Stephens

The Curriculum

An actor must be well versed in a variety of disciplines, each vital in itself and intimately related to the others. Training in voice, movement, dance, speech, improvisation, masks, combat, music, mime, history, and literature supports work done in the acting studio, the heart of the curriculum. Students are exposed to a variety of methods and approaches to acting, and encouraged to utilize that which works best. One semester of stage combat is required. Combined skills are tested through the rehearsal and performance of productions that challenge the student's ability to perform a variety of demanding roles. Electives are offered that emphasize directing and dramatic criticism, and appropriate courses in the liberal arts provide a sense of the history of the craft and its impact on other disciplines.

In the sophomore year, students will be *reexamined* by audition. They will be responsible for presenting two contrasting monologues which will be prepared without faculty supervision. At that audition they will also be examined on the playwrights, the choices they have made, and the context of the plays. Musical Theater students will also present a solo song prepared independently.

Performance Requirements

The School of Theater Arts presents at least six major productions a year, both musical and dramatic plays. Plays are selected based on the availability and needs of student actors. All students are required to audition and an attempt is made to cast as many as possible. These productions are the keystone of the program. They are professionally directed and designed.

The fourth-year students will be expected to participate in a showcase production designed to aid them in entering the profession. For this production, agents from the Philadelphia area, as well as New York City, are invited to attend.

School of Theater Arts Regulations

Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals and crews for which they are registered or otherwise committed. The School does not permit lateness except for unavoidable and unforeseeable emergencies.

In case of emergencies, the Director, Assistant to the Director, Technical Director, or the faculty member should be contacted immediately.

On the occasion of the second absence, the student will receive a verbal warning from the instructor and a letter of warning from the Assistant to the Director of the School of Theater Arts.

On the occasion of the third absence, the student will receive a deficiency notice and will be asked to meet with the Director. At this time the student will be placed on departmental probation.

A student who is absent a fourth time may be dropped from the course with a grade of "F" and placed on academic probation. If the course is in one of the major areas (Studio, Speech, or Movement) the student, if on academic probation, may be asked to leave the program.

Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the students and counsels the student in artistic and academic matters. The student, however, is fully responsible for fulfilling his or her artistic and academic obligations and for meeting the requirements for graduation.

Call Boards

Call boards are located in the theater lounge on the first floor of 313 South Broad Street, next to the Theater Offices, and near the Production Office just outside the Black Box Theater. The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

Crew Assignments

All first- and second-year students are required to serve on production crews. Crew assignments and calls are scheduled and monitored by the Technical Director.

All crew persons are expected to be prompt for crew calls. Lateness will not be tolerated and action may be taken against anyone who misses an assigned call. A student who misses a crew call without prior permission from the Technical Director may be dropped from crew and required to serve on crew in the second year.

Extra-Curricular Activities

Students in the School of Theater Arts sometimes accept jobs or roles in extracurricular projects. At no time should a student accept an activity which conflicts with a class, rehearsal, crew assignment, etc., or which prevents the student from being fully prepared for class, rehearsal, and/or performance. Certain professional work outside the School can be undertaken, but only with the permission of the Director of the School of Theater Arts.

Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders which impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave-of-absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

Professional Standards and Behavior

It is expected that students maintain high standards of professionalism with respect to studio, classroom, rehearsal, crew, and performance commitments. Professional habits and attitudes are necessary during rehearsals.

Student Evaluations: Warnings, Probations, Dismissals

Each student is evaluated twice each semester by the School of Theater Arts faculty and the Director. The School of Theater Arts recognizes that in this art form it is possible for a student to receive an adequate grade for a specific course, but not show promise for a future career in the theater as an actor. The School's obligation to its students, therefore, is to keep them abreast of their progress by personal contact and review.

In addition to demonstrated ability and progress in the Major areas—Studio, Speech, and Movement—the student's attitude and seriousness of purpose are also evaluated. Progress from one semester to the next is by invitation only.

There are three academic/artistic reasons why a student in the School of Theater Arts might be placed on probation or not invited to return for additional study:

1. receiving a grade of "B-" or lower in one or more of the Major area courses (Studio, Speech, Movement);
2. conduct which proves disruptive to the educational process and/or the overall well-being of the ensemble;
3. the realization that the program offered by the School of Theater Arts does not or cannot address the specific needs of the student. In this instance, the faculty will work with students and parents to find an appropriate alternative theater or related training.

It is expected that the student's commitment to professional training will be clearly reflected in the quality of work in each studio and class.

Warnings – In addition to cases of absences, a student will be verbally warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. More specifically, a student will receive a verbal warning, followed by a deficiency notice from the Director's Office if he/she is not demonstrating ability, lacks seriousness of purpose, demonstrates attitudinal behavior which proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class, or who is not seriously committed to professional training.

Evaluations – Students who receive unfavorable evaluations (i.e. recommendation for probation) will meet with the full-time and major faculty (Studio, Speech, and Movement) to clarify and discuss problem areas and strategies for improvement. At the conclusion of the session, the student will be given two copies of a letter from the Director detailing the reasons and the conditions of the probationary status. The student will be asked to sign both copies of the letter indicating that he or she understands the reasons, conditions, and possible consequences of the probationary status. The student will keep one copy; the other will be placed in the student's file in the School of Theater Arts' office.

Except in unusual circumstances, a student who receives an unfavorable evaluation should have received at least one verbal warning from the instructor and a copy or copies of the instructor's deficiency notice(s).

The probationary period shall last from the date of the meeting until the next evaluation meeting (approximately 6 or 7 weeks).

A senior placed on probation during the Spring semester who fails to successfully address his or her deficiency by the end of the semester will not be allowed to graduate.

Counseling – The instructor will meet formally with the student at least twice before the next evaluation to apprise the student of his or her progress. These meetings are documented and copied to the Assistant to the Director.

Final Evaluation Session – At the next evaluation session, approximately six weeks later, the major and full-time faculty will again discuss the progress of each student. Those students who are to be placed or continued on probation, or asked to leave the program, will come before the committee.

A student who has shown improvement in relation to the terms of the probation by the next evaluation, but who has violated another rule which could result in probationary status, may be asked to leave the program.

In each case, the student will receive a letter which explains the faculty's decision and his/her recommendation to the Dean of the Philadelphia College of Performing Arts.

BFA - Acting

Total Credits: 124

Freshman Year Semester Credits

Required Courses: 1st 2nd

TH 103 A/B	Acting Studio I-II	3	3
TH 103 L	Crew	0	0
TH 105 A/B	Stage Combat I-II	2	2
TH 109 A/B	Speech for Actors I-II	2	2
TH 114	Mask Characterization	1	-
TH 115 A/B	Movement for Actors I-II	1	1
TH 116 A/B	Dance for Actors	1	1
TH 119 A/B	Business of the Arts	1	1
TH 211	Makeup	1	-
TH 213	Script Analysis I-II	3	-
TH 311 A	Theater History I	-	3
HU 110 A/B	First Year Writing	3	3

Freshman Year Total 18 16

Sophomore Year

TH 203 A/B	Acting Studio III-IV	3	3
TH 209 A/B	Speech for Actors III-IV	2	2
TH 215 A/B	Movement for Actors III-IV	2	2
TH 219 A/B	Business of the Arts	1	1
TH 311 B	Theater History II	3	-
HU 2XX	Liberal Arts	-	3
HU 103 A/B	Intro. to Modernism	3	3
Electives		2	2

Sophomore Year Total 16 16

Junior Year

TH 303 A/B	Acting Studio V-VI	3	3
TH 309 A/B	Speech for Actors V-VI	3	3
TH 315 A/B	Movement for Actors V-VI	2	2
TH 319 A/B	Business of the Arts	1	1
HU 3XX	Liberal Arts	3	3
Electives		3	3

Junior Year Total 15 15

Senior Year

TH 403 A/B	Acting Studio VII-VIII	3	3
TH 409 A/B	Speech for Actors VII-VIII	3	3
TH 415 A/B	Movement for Actors VII-VIII	2	2
HU 4XX	Liberal Arts	6	6

Senior Year Total 14 14

BFA - Musical Theater

Total Credits: 128

Freshman Year Semester Credits

Required Courses: 1st 2nd

TH 103 A/B	Acting Studio I-II	3	3
TH 103 L	Crew	0	0
TH 109 A/B	Speech for Actors I-II	2	2
TH 116 A/B	Dance for Actors I-II	1	1
TH 119 A/B	Business of the Arts	1	1
TH 122 A/B	Music Skills I-II	2	2
TH 140 A/B	Voice for Musical Theater I-II	2	2
TH 150 A/B	Dance for Musical Theater I-II	1	1
TH 213 A	Script Analysis I	3	-
HU 110 A/B	First Year Writing	3	3
HU 103 A	Intro. to Modernism	-	3

Freshman Year Total 18 18

Sophomore Year

TH 203 A/B	Acting Studio III-IV	3	3
TH 209 A/B	Speech for Actors III-IV	2	2
TH 211	Makeup	1	-
TH 215 A/B	Movement for Actors III-IV	2	2
TH 219 A/B	Business of the Arts	1	1
TH 222 A/B	Music Skills III-IV	2	2
TH 240 A/B	Voice for Musical Theater III-IV	2	2
TH 250 A/B	Musical Theater Dance III-IV	2	2
HU 103 B	Intro. to Modernism	3	-
HU 2XX	Liberal Arts	-	3

Sophomore Year Total 18 17

Junior Year

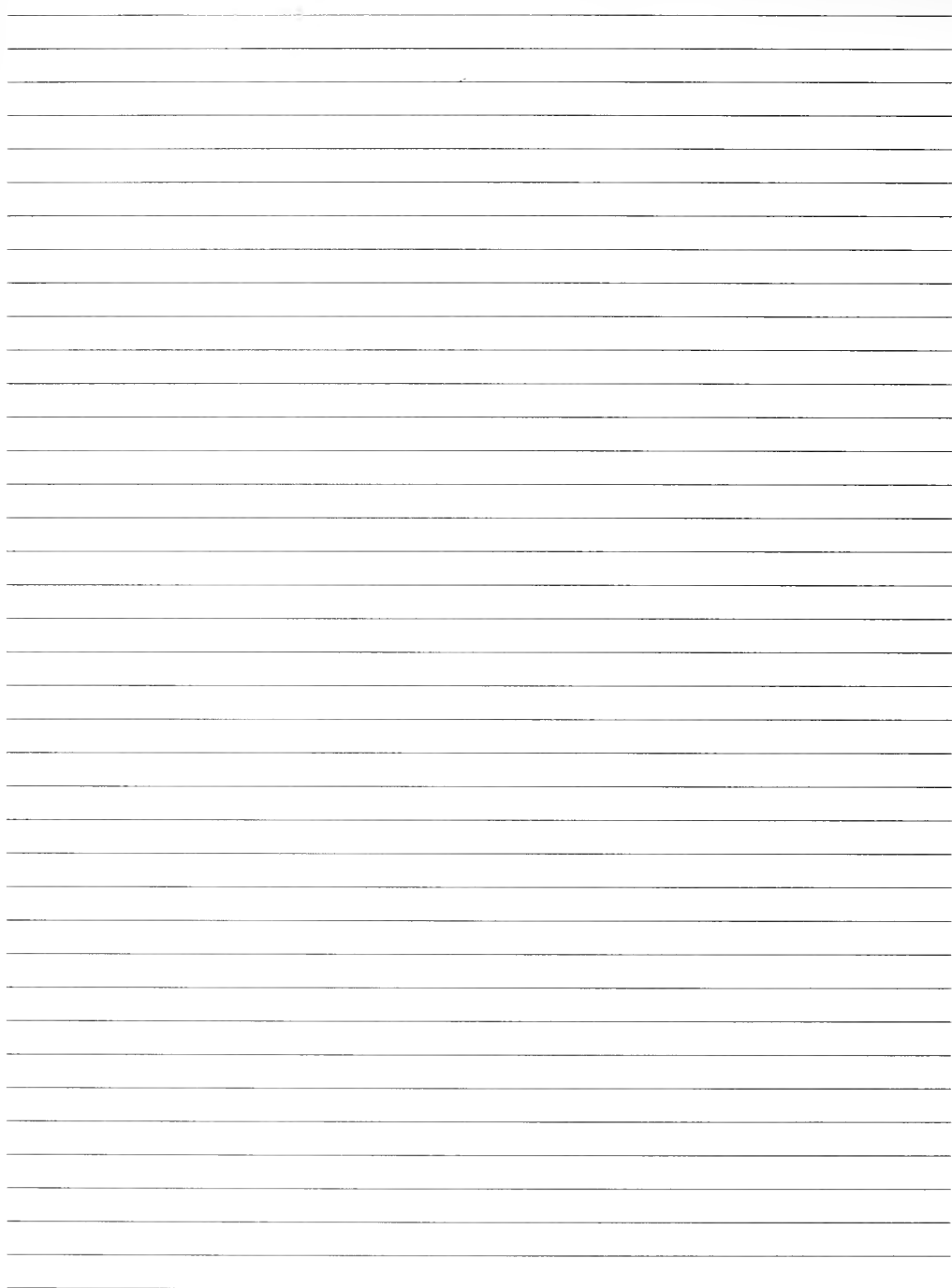
TH 303 A/B	Acting Studio V-VI	3	3
TH 311 A	Theater History I	-	3
TH 312 A/B	Musical Theater History I-II	3	3
TH 318 A/B	Musical Theater Repertory	2	2
TH 319 A/B	Business of the Arts	1	1
TH 340 A/B	Voice for Musical Theater V-VI	2	2
TH 350 A/B	Musical Theater Dance	1	1
HU 3XX	Liberal Arts	3	-

Junior Year Total 15 15

Senior Year

TH 311 B	Theater History II	3	-
TH 440 A/B	Voice for Musical Theater VII-VIII	2	2
TH 450 A/B	Musical Theater Dance	1	1
HU 4XX	Liberal Arts	6	6
Electives		2	4

Senior Year Total 14 13





The
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Media And Communication

The College of Media and Communication

Virginia Red, Acting Dean

The College of Media and Communication has approval of the Commonwealth of Pennsylvania to grant Bachelor of Fine Arts Degrees as part of The University of the Arts.

Programs of Study

The College of Media and Communication is dedicated to the integration of art, technology and communication. In recognition of the new artistic opportunities that have recently emerged, and of the importance of technology in many aspects of artistic endeavor, programs in the College of Media and Communication will be characterized by their interdisciplinary nature, by reliance on text, the use of appropriate technologies, and on collaboration and other strategies that take advantage of the potential of individual expertise and creative vision in a cooperative setting.

The first program to be offered in this new college is a BFA degree in Writing for Media and Performance, with a BFA program in Multimedia following in the Fall of 1997. Each program is designed as a rigorous sequential course of study, balancing major requirements with studio electives and a 42 credit liberal arts core.

A unique aspect to the College is its interdisciplinary nature. Major courses are drawn from various programs throughout the university, augmented by specialized courses that are unique and essential to the field. Students are encouraged to explore the University's vast artistic and academic offerings through electives and minor courses of study.

New Media Center

The University of the Arts is proud to be a member of the New Media Centers. This group of the nation's leading academic institutions and technology corporations is dedicated to the advancement of technology in education. The University of the Arts is one of only three art schools world-wide to be welcomed into this 52-member organization, whose participants include New York University, Cornell, MIT, and UCLA.

The University of the Arts' New Media Center (NMC) is a pair of state-of-the-art digital laboratories that enable the integration of text, graphics, imagery, animation, music, and sound. While these labs will be used by the entire University community, the NMC is the primary classroom for students in Writing for Media and Performance and the upcoming Multimedia program. It will also provide an arena for collaboration with other NMC members, bringing real-world projects and cutting edge research into the learning environment of every student in the College of Media and Communication.

Writing for Media and Performance

Jeff Ryder

Acting Director
215-875-3366

This program prepares students to write for the various forms of media, including film, television, theater, and multimedia. Students cultivate their creative writing ability to apply style, story, and technique appropriately to any media format.

By the end of the first semester of the second year, students in the major select either dramatic writing or multimedia writing as their area of focus. To help inform their choices, all students in the major are required to take introductory courses in television, film, and multimedia, as indicated in the course outline.

The third and fourth years of the program allow the student to develop full-length works for the areas of media in which they are most interested. Internships in the senior year will provide students with exposure to a professional work setting, reinforcing classroom theory and practice.

Writing for Media and Performance Faculty

Charles Altschul

BFA, MFA, Yale University

Lawrence Curry

Associate Professor

BA, MA, University of Pennsylvania

Tom Porett

Professor

BS, University of Wisconsin

MS, Institute of Design, Illinois Institute of Technology

Peter Rose

Professor

BA, City College of New York

MA, San Francisco State College

Jeff Ryder

Director

BA, Ryder College

Steven Saylor

Visiting Assistant Professor

BA, Franklin & Marshall College

MA, MFA, Temple University

Sloane Seale

Senior Lecturer

BA, Arizona State University

MA, The Ohio State University

Susan T. Viguers

Associate Professor

BA, Bryn Mawr College

MA, University of North Carolina

at Chapel Hill

PhD, Bryn Mawr College

Toby Silverman Zinman

Professor

BA, MA, PhD, Temple University

Writing for Media and Performance

Total Credits: 124

Freshman Year		Credits
Fall		
WM 111	Traditions of Narrative I	3
WM 253	History of Television	3
HU 110 A	Freshman Writing	3
HU 103 A	Modernism	3
WM 251	Narrative Cinema I	3
Fall Total		15

Spring		
WM 112	Traditions of Narrative II	3
WM 252	Narrative Cinema II	3
EM 110	Computer Concepts	3
HU 110 B	Freshman Writing	3
HU 103 B	Modernism	3
Performing Arts Elective		1
Spring Total		16
Freshman Year Total		31

Sophomore Year		Credits
Fall		
WM 241	Arts of the Media I	3
WM 211	Structure of Drama I	3
MM XXX	Digital Storytelling	3
PF 210 A	Introduction to Film I	3
HU 320 A	Western Literary Masterpieces I	3
Liberal Arts		3
Fall Total		18

Spring		
WM 212	Structure of Drama II	3
WM 213	Scriptwriting or	3 or 3
MM XXX	Multimedia Text	3
HU 320 B	Western Literary Masterpieces II	3
Drama Distribution		3
Elective		3
Spring Total		15
Sophomore Year Total		33

Junior Year		Credits
Fall		
Writing Studio:		3
WM 321	Advanced Screenwriting I or	3 or
WM 323	Advanced Playwriting I or	3 or
MM XXX	Multimedia Writing I	3
WM 316	Adaptation for Media/Non Fiction	3
Liberal Arts		3
HU 411 B	Shakespeare or	3 or
HU 413 02	Literature & Film: Shakespeare	3
Elective		3
Fall Total		15

Spring		
Writing Studio:		3
WM 322	Advanced Screenwriting II or	3 or
WM 324	Advanced Playwriting II or	3 or
MM XXX	Multimedia Writing II	3
MM XXX	Multimedia Workshop or	3 or
WM 341	Acting/Directing for Writers	3
HU 264	Modern American History	3
Liberal Arts		3
Elective		3
Spring Total		15
Junior Year Total		30

Senior Year		Credits
Fall		
WM 331	Issues in Mass Media	3
WM 431	Interarts Project	3
WM 411	Senior Thesis I	3
Liberal Arts		3
Elective		3
Fall Total		15
Spring		
WM 412	Senior Thesis II	3
WM 499	Internship	3
WM 421	Business of the Writer	3
Liberal Arts		3
Elective		3
Spring Total		15
Senior Year Total		30



The
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Course Descriptions

Art Education

AE 200

Presentation Skills

1 credit

A component of the Introduction to Visual Arts Education, this course will address effective speech and presentation skills for the teacher, artist, and administrator to groups, classes, or clients.

AE 201

Introduction to Visual Arts Education

3 hours

2 credits

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for handicapped and gifted children), and adult education.

AE 510

Museum Education Practicum

3 hours

3 credits

This course is designed to develop the practiced insight and skills needed as a professional in a museum environment with all age groups. It provides opportunities for preliminary observations and experience with professional museum educators and directors. The seminar is conducted in conjunction with the museum visits and guest speakers. Through this process students develop dynamic teaching techniques which explore and interpret information, concepts, and cultural values of a museum collection. Hands-on techniques and experiences with curriculum development and methodology prepares students for research and internships.

AE 530

Interactive Media for Art and Museum Educators

3 hours

3 credits

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects, by using Hypercard and other software. On-site field trips are incorporated for firsthand observations.

AE 531

Multicultural Learning-Arts

3 hours

3 credits

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East, and related societies are examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

AE 532

Design Interdisciplinary Learning

6 hours

3 credits

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design based problem-solving model to solve problems creatively and address issues in all subjects and at all levels of education.

AE 547

Program Design and Methods:

Elementary

3 hours lecture-discussion,

3 hours field work

3 credits

Through review of current literature, lecture, discussion, field observation, and mini-teaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

Prerequisite: AE 201. May be taken by classroom teachers or artists who wish to have a broader knowledge of methodology and content for teaching elementary art.

AE 548

Program Design and Methods:

Secondary

3 hours lecture-discussion,

3 hours field work

3 credits

Continuation of AE 547 with emphasis on middle and secondary school.

Prerequisites: AE 201 and either AE 547 or AE 559.

AE 550

Creative and Cognitive Development

3 hours lecture-discussion

3 credits

This course is designed to develop skills in recognizing the developmental stages of children, adolescents, and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual difference in creative and cognitive development and learning styles.

AE 552

The Art of Teaching

3 hours

3 credits

Teacher preparation and knowledge of instructional techniques will be addressed including development of presentation and speaking skills, professional image, teachers' rights and responsibilities, and aspects of group processes. The course will explore cultural and family factors that influence learning, expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and his/her perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles.

Prerequisite: AE 201

AE 559**Saturday Practicum**

3 hours lecture-discussion,
3 hours field work
3 credits

Students are involved in various aspects of the Saturday Lab School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course.

Prerequisite: AE 201

AE 600, 700**Colloquium: Learning and Teaching in the Arts**

1 credit each summer

This course assumes that some of the program participants either are teachers now or may teach at some level during their professional careers. The colloquium is an interdisciplinary forum intended to relate studio development and accomplishment, as well as critical, aesthetic, and historical aspects of art, to the process and implementation of learning and teaching. Utilizing lectures, readings, visual resources and directed group dynamics and discussions, the colloquium explores varied topics during each of the four summers.

AE 602**History of Ideas in Art and Museum Education**

3 hours lecture-discussion
3 credits

Seminar on major issues and trends in the history of Art Education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of the Discipline Based Art Education movement and outcome-based education.

AE 606**Research in Education: Methods and Trends**

3 hours lecture-discussion
3 credits

A graduate education seminar on principal approaches to research for art and museum education. The course examines types of research, applications and recent studies for their methodologies and findings.

AE 610**Graduate Studio Seminar**

3 hours lecture-discussion
3 credits

A one-semester interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community.

Corequisite: Student should be currently enrolled in studio work while taking this course.

AE 615**Educational Programming for Museums and Alternative Sites**

3 hours
3 credits

This course is designed for museum educators. It prepares them in developing educational programs and plans for diverse types of museums and alternative learning sites. It exposes the students to current issues and trends in museum education such as interdisciplinary and integrated learning, multicultural issues, outcome based education, and DBAE. Methods of interpreting artifacts and collections are studied and used in hands-on situations of lesson teaching.

AE 648**Graduate Museum Project**

3 hours
3 credits

This course includes a culminating research project concerning museum studies, management, and education. The project is completed in one semester and includes the study of research in the field, a team project with the Museum Education and Planning program, and an individual project related to the student's main area of interest within the museum profession. This course provides preparatory research for the culminating museum internship.

Pre/corequisites: AE 510, AE 530, ME 500, ME 508.

AE 649**Graduate Project/Thesis**

6 credits (or 3 credits per semester for two semesters)

A culminating independent project supervised by a faculty advisor. The project or thesis may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool.

Prerequisites: AE 602, AE 606, AE 610.

Other conditions: Students must complete the above courses, a University seminar, and be approved by the Chair of Art Education to enroll for the Thesis Project.

AE 658**Museum Internship**

6 credits

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical on-site experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor will also observe, advise, and assess the student during the internship.

Prerequisites: AE 510, AE 548, ME 500, ME 508.

AE 659**Student Teaching Practicum**

5 full days a week for twelve weeks
4.5 to 9 credits

An intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary-school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Prerequisites: AE 201, AE 547, AE 548, AE 559.

Art Therapy

AT 300

Introduction to Art Therapy

3 hours
3 credits

Following a brief introduction to the field of art therapy, students visit a variety of institutions and are exposed to a wide range of disorders—intellectual, physical, emotional, and social. The course is developmentally oriented, starting with children, followed by adolescents, adults, and the aged.

Prerequisite: HU 181 A/B.

AT 301

Social and Group Process

3 hours
3 credits

The focus of this course is on the understanding of how individuals function as members of society, as well as on the basic elements of group dynamics. By helping students deal directly with group behavior, this course enables them to understand better themselves and the interactions of others.

Prerequisite: HU 181 A/B.

AT 302

Theories and Techniques of Art Therapy

3 hours
3 credits

An introduction to the examination of types of mental and behavioral disorders as it pertains to art therapy is presented, along with the general theory and techniques used with the various populations.

Prerequisite: AT 300 or AE 550.

AT 303

Clinical Aspects of Art Therapy

3 hours
3 credits

A weekly class with an art therapist held at the Eastern Pennsylvania Psychiatric Institute of the Medical College of Pennsylvania. This course presents a survey of the field of art therapy in practice through live interviews, films, literature, and discussion.

Prerequisite: AT 302.

AT 401

Senior Practicum

3 hours
3 credits

A field-experience placement is arranged to provide an opportunity for the student to become acquainted and work with a specific special population. This clinical practicum is carefully supervised by the Art Therapy faculty.

Prerequisite: AT 300, AT 301, AT 302, and AT 303.

Crafts

CR 111

Freshman Ceramics

3 hours
1.5 credits

Through lecture and demonstrations, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns and mixing clay and glazes. While teaching basic skills, problems are given with emphasis on developing each students' potential for personal expression and artistic invention. Freshman students are encouraged to participate in the departmental guest lecture series and field trips.

CR 121

Freshman Fibers and Mixed Media

3 hours
1.5 credits

This course provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstrations, slide presentations, field trips, informal discussions, and intensive group critiques.

CR 131

Freshman Glass

3 hours
1.5 credits

This course explores glass as an expressive and creative medium. Students work with flat glass in stained glass techniques.

CR 141

Freshman Jewelry and Metalsmithing

3 hours
1.5 credits

An introduction to metalwork through several beginning jewelry projects. Students will learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chainmaking; forming and fabrication will be covered as well.

CR 161**Freshman Furniture and Wood**

3 hours

1.5 credits

The introduction of wood as a material, basic joinery theory, and the ability to manipulate the material safely with both hand and power tools. Lecture and demonstration of the properties of wood, the proper use of the bandsaw and shaping tools, including rasps, chisels, small hand planes, and gouges.

CR 200 A/B**Projects I**

6 hours

3 credits/semester: fall and spring

This is a studio course where students make art dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is content-based, students will use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

CR 211 A/B**Introduction to Throwing**

6 hours

3 credits

Beginning studio work with clay using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 212 A/B**Introduction to Handbuilding**

6 hours

3 credits

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 221 A**Introduction to Fibers Mixed Media**

6 hours

3 credits

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Assignments focus on the exploration of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. A range of off-loom mixed media techniques will be covered.

CR 221 B**Introduction to Color and the Loom**

6 hours

3 credits

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Students explore the potential of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. Loom-woven structures, tapestry, and woven color will be covered.

CR 222**Introduction to Dyeing and Off Loom Construction**

6 hours

3 credits

Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media. Non-loom constructions, color, and multifiber dye techniques will be covered.

CR 223 A/B**Papermaking**

3 hours

1.5 credits

Through slide lecture/demonstrations and films, this studio course will introduce students to all aspects of traditional Western and Japanese papermaking techniques including pulp preparation, sheet formation, pressing, and drying sheets. Students will learn refined, professional methods as well as explore the creative versatility of pulp. Classes include; casting three dimensional objects and bowls, building subtle relief images in colored pulp and painting with pulp. Various fibers will be explored throughout the semester including unique ones made from garden vegetables and indigenous plants.

CR 227**Experimental Costume Design**

3 hours

1.5 credits

An introductory mixed media Fibers studio where students transform the body into a fantastical art form through hat, mask, and unconventional garment construction. Students will be introduced to a wide range of soft materials including fabrics, plastics, net, gauze, rugger yarns, paper, etc., and to simple printing/dyeing fabric embellishment processes.

CR 231 A/B**Introduction to Glass Blowing**

6 hours

3 credits

Through demonstrations, assignments, and tutoring by the instructor, the students are guided toward mastery in offhand blowing. Blowing of well-balanced functional and nonfunctional forms is emphasized. The aesthetics of contemporary and historical glass are introduced. Demonstrations and tutoring guide the students in exploring the use of color in glass, two- and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students work.

CR 232**Stained Glass**

6 hours

3 credits

Students work with transparent and opaque glass sheet to produce both two- and three-dimensional artwork. Techniques covered include glass cutting and grinding, use of coming and copper foil, soldering, enameling, sandblasting and carving, and kiln-firing. Typical projects include stained glass windows or panels, containers, and shallow bowls.

CR 241 A/B**Body Adornment/Introduction to Jewelry**

6 hours

3 credits

The student is asked to explore notions of jewelry and body adornment as means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmith skills are taught as essential, while three-dimensional sketching and experimentation in mixed media is encouraged. Successful integration of design, material, and process is the goal. Projects are designed to provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

CR 242
Introduction to Metalsmithing

6 hours
3 credits

Metal is an extremely versatile material; though hard and durable, it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, bending, etc. The majority of work is done in bronze, brass, and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Given that basic technical knowledge is a key to the full development of ideas, emphasis is on basic hand and machine processes conveyed through organized, comprehensive, and technical information. The focus of the course is on the possibilities of metal for the contemporary artist. Contemporary issues addressed include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists.

CR 243
Jewelry Rendering and Design

3 hours
1.5 credits

Students will explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is placed on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course.

CR 245
Art for the Body

6 hours
3 credits

This introductory mixed-media course will focus on the body as the site-specific locus for a variety of art forms. Looking at a range of cultural and historical examples, students will gain an appreciation for the many personal and social influences that underlie our conception of the human body and how we construct for it. Studio work will involve students in an array of media, with specific emphasis on the use of metal, paper, fabric and leather. Technical information covered would include flat pattern making, piecing and sewing; forming and fabrication; mixed media construction; systems of attachment, linkage and closure. Emphasis will be placed on the students's ability to generate unique solutions to the physical challenges imposed by the human body on the content of attire.

CR 249
Enameling

6 hours
3 credits

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce incredible richness, detail, depth, and brilliance in this durable and painterly medium. Students learn traditional techniques such as cloisonné, grisaille, Limoges, basse taille, plique-a-jour, and champlevé, as well as contemporary and experimental processes. Once they have gained a facility with the medium, students go on to produce jewelry or small jewellike paintings.

CR 251
Introduction to Molding and Casting

6 hours
3 credits

A course in modelmaking, moldmaking and casting techniques, using plaster and synthetic compounds. Emphasis is given to developing proficiency in slip casting for use in the artist's studio and in industry for serial production.

CR 252
Plaster Workshop

3 hours
1.5 credits

An introductory course in modelmaking, moldmaking, and casting techniques using plaster and synthetic compounds. This course emphasizes the usefulness of these media to designers and artists.

CR 256
Ceramics

3 hours
1.5 credits

Through lecture and demonstration, students learn basic skills such as hand-building, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered.

CR 261
Introduction to Woodworking

6 hours
3 credits

An introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, there is emphasis on exposing students to contemporary and historical furniture design issues.

CR 277
Fabric Resist and Embellishment

3 hours
1.5 credits

This course extends the students' basic color and drawing vocabulary into the realm of ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods covered include drawing and stamping with waxes, stitching and binding with threads, and more. Students will come away with a much broader sense of "mark-making," an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

CR 278
Fabric Printing

3 hours
1.5 credits

This course focuses on the fundamental principles of translating drawings and photographs into designs and images for screen printed fabric. A fine art approach will be taken. The student will quickly get a feel for the myriad possibilities in creating fabric using silkscreen and fabric pigments.

CR 279
Paper Casting

3 hours
1.5 credits

Students will use paper pulp to build up three-dimensional forms. Molds will be made of plaster and other materials. The emphasis will be on paper as a material for the crafts person and sculptor.

CR 280
Introduction to Metal Casting

6 hours
3 credits

This course covers wax working for jewelry and sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information will be available for those students who are design-oriented. Assignments are structured to allow projects in all formats (design, one-of-a-kind jewelry, fine art, etc.) and all students will be encouraged to use the techniques demonstrated innovatively and expressively.

Those students taking the course a second time will choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and will produce a small body of work investigating that aspect in depth. Procedures for jobbing out work to professional contract casters will be covered, and more experienced students may elect to send some of their work out to be molded or cast.

CR 281
Introduction to Electroforming

6 hours
3 credits

Electroforming is electroplating metal onto a nonmetallic surface or object. Metal may be built up on nonporous materials such as wax, plastic, glass, stone, and lacquered found and natural objects. Wax may be removed from electroformed objects to leave a strong, lightweight, hollow, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials and processes.

CR 282
Metal Furniture

6 hours
3 credits

This course will question our cultural assumptions about furniture. Are common furniture forms dictated by functional requirements or arbitrary choices which have become traditional? Metal (steel, aluminum, bronze) will be used for its strength and versatility; other materials may be combined with metal according to student ideas and interests. Techniques covered will include bending/forming of rod, tube and plate, oxyacetylene welding, brazing, mechanical fasteners/tap and die, riveting, and light blacksmithing. Typical student projects will include small tables, lamps, chairs, outdoor/public furnishings, and experimental forms.

CR 285
Introduction to Furniture

6 hours
3 credits

This course will present a series of design problems emphasizing exploration of ideas through drawing and model making. Historic and contemporary examples will be studied. Fundamental joinery techniques will be covered, but the emphasis will be on design exploration, imagination, and inventiveness. Students will be providing their own materials and some hand tools.

CR 286
Wood Carving

3 hours
1.5 credits

An introductory course focused on the development of skills and a survey of historical and contemporary precedents. The class will cover tools: selection, use, and sharpening; lamination and joinery utilized for carving; finishing techniques; materials, choice of woods; letter carving, design and content. Students will provide their own carving tools.

CR 287
Low-Tech Furniture

6 hours
3 credits

Using materials gathered from nature students will make chairs, tables, and other functional objects with a minimum of technical and mechanical procedures. Inspired by the design inherent in natural materials, branches and twigs, found objects, and imaginative thinking, the class will conceive and execute a series of projects, mostly with simple hand tools. The woodworking techniques demonstrated will be simple and straightforward; even the most ten-thumbed, tool-inept, and machine-wary students are welcome in this class.

CR 300 A/B
Projects II

6 hours
3 credits

A studio course where students make art dealing with crafts issues and concepts. A continuation of Projects I, work done in this class becomes increasingly student-determined as the dialogue becomes more subjective. As this course is content-based, students will use any/all crafts studios during class time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

Prerequisites: CR 200 A/B

CR 322 A/B
Advanced Fibers Mixed Media

6 hours
3 credits

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

Prerequisites: CR 221 A/B, and/or CR 222.

CR 329
Advanced Textile Design

1.5 hours
1.5 credits

This course uses the computer in the study of woven textile design. The course introduces fabric structures from simple, plain, and rib weaves, through twills, satins, waffle weaves, double cloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first making notation of those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure will be realized through weaving on a 32-harness hand-weaving computer loom.

CR 331
Advanced Glass Blowing

3 hours
1.5 credits

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work, blowing into molds, casting, and enameling, as well as advanced stained glass work incorporating blown and cast pieces on two- and three-dimensional stained glass problems.

Prerequisites: CR 231 A/B.

CR 332
Advanced Fusing and Stained Glass

6 hours
3 credits

Glass is the vehicle for creative expression and aesthetic growth. During the first semester the students focus on developing a personal theme in their work under close guidance of the instructor. During the second semester the students create a consistent body of work and present it in a small show. They also trace the historical and contemporary sources of inspiration of their work in a written or oral paper.

Prerequisites: CR 231 A/B and/or CR 232.

CR 370 A/B**Advanced Throwing**

6 hours

3 credits

This course concentrates on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems are given which encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, the table, site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of the Crafts Projects III.

Prerequisites: CR 211 A/B.

CR 371 A/B**Advanced Ceramics**

6 hours

3 credits

Advanced Ceramics concentrates on resolving conceptual and formal issues as they relate to individual exploration. Problems are given which encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 212 A/B.

CR 380 A/B**Advanced Jewelry/Metals**

6 hours

3 credits

This course builds upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. More experienced students will be encouraged to focus more on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 241 A/B and/or CR 242.

CR 381 A/B**Advanced Metals**

6 hours

3 credits

This course builds upon basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness of metal's possibilities, increase the student's metalworking skill, aid in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 241 A/B and/or CR 242.

CR 385 A/B**Advanced Furniture**

6 hours

3 credits

This course is a continuation of CR 285 (Introduction to Furniture) involving more complex design projects, combinations of objects, and advanced model making and finishing techniques. As always, the emphasis will be on imagination, inventiveness, and depth of content. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 261 and CR 285.

CR 386**Advanced Wood**

6 hours

3 credits

This course covers tools, joinery, methods and materials. The course content will progress with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 261 and CR 285.

CR 400 A/B**Projects III**

6 hours

3 credits

Student will select a topic and produce a thesis body of work for the Crafts Senior Thesis Exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lectures, and professional offerings. The modern craft aesthetic will be examined in terms of late 19th- and 20th-century ideas and issues. Emphasis will be placed on the interdependency of all the arts with an eye to the unique contribution of crafts ideology and practice. Topical discussions will encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, recordkeeping and taxes, grant writing, and career opportunities. Particular attention will be paid to the style and survival techniques of contemporaries working in crafts media.

Prerequisites: CR 300 A/B.

IN 449**Crafts/Fine Arts Internship**

6 hours

3 credits

Conditions for enrollment: Must be enrolled as a junior or senior in a BA or BFA program; must have a 2.5 cumulative GPA; and cannot enroll for more than 18 credits, including those earned from the Internship during that semester.

MFA in Ceramics

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

CR 610 Major Studio I

5 credits
Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

CR 611 Major Studio II

5 credits
Further exploration of the options, with increased awareness of theoretical issues and personal vision.

CR 710 Major Studio III

5 credits
Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

CR 711 Major Studio IV

5 credits
Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Dance

DA 101 A/B

Ballet I-II

6 hours
2 credits
Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV).

Open to Dance majors only.

DA 103 A/B

Modern Dance I-II

4.5 hours
2 credits
Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recoveries, contractions and release. Part of a two-year sequence (Modern Dance I-IV).

Open to Dance majors only.

DA 107

Eurythmics

1.5 hours
1 credit
A beginning course in dance theory and composition which explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems.

Open to Dance majors only.

DA 109

Improvisation I

1.5 hours
1 credit
This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107.

Open to Dance majors only.

DA 111

Spanish Dance

1.5 hours
1 credit
A study of the basic techniques of playing castanets for the Sevillanas, as well as development of fundamental skills in footwork and handclaps for flamenco.

DA 113 A/B

Jazz Dance I-II

3 hours
1 credit
A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre as warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV).

Open to Dance majors only.

DA 115

Mime

1.5 hours
1 credit
An exploration of the commedia dell'arte, Kabuki, and twentieth-century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, as well as analysis of human movement, including elements of age, environment, body type, and facial features.

DA 116 A/B

Fundamentals of Dance I-II

1.5 hours
1 credit
This freshman course deals with basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance and care of the body. The second semester allows dance students the opportunity to work with their peers in an interarts project.

Open to Dance majors only.

DA 117 A/B

Survey of Music I-II

4 hours
3 credits
Study of rhythm, melody, harmony, tempo and dynamics, and musical forms. The second semester of this course also surveys the history of music from ancient to modern, including jazz.

DA 119
Yoga
1.5 hours
1 credit
The study of a system of exercises to achieve physical and spiritual well-being.

DA 120
Pilates Mat
1.5 hours
1 credit
The Pilates Mat is a part of the Pilates method of exercise. The Pilates Mat helps build strength while maintaining flexibility. The Pilates exercise has been used for over 70 years by dancers, musicians and athletes to help them enhance their performance.

DA 121
The Alexander Technique
1.5 hours
1 credit
A method for moving with ease and grace which can be used in any situation (ballet, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

DA 123 A/B
Tap I-II
1.5 hours
1 credit
Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements.
Open to Dance majors only.

DA 124
African Dance
1.5 hours
1 credit
The study of the contribution of black dance to the development of American dance through the mastery of the technique.

DA 126
Dance Ethnology
1.5 hours
1 credit
A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms.

DA 129
Nutrition
1 hour
1 credit
The study of nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

DA 130
Dance Therapy
1.5 hours
1 credit
An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

DA 201 A/B
Ballet III-IV
4.5 hours
2 credits
Continuation of DA 101 A/B.
Prerequisite: DA 101 A/B.
Open to Dance majors only.

DA 203 A/B
Modern Dance III-IV
4.5 hours
2 credits
Continuation of DA 103 A/B.
Open to Dance majors only.

DA 205 A/B
Notation I-II
3 hours
2 credits
Notation I is an introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head.
Required of all Dance majors.

DA 209
Anatomy for Dancers
1.5 hours
1 credit
A study of the structured makeup of the human body, and the relationship of body systems to each other. Included is a study of the structure and function of the nervous, pulmonary, circulatory, and digestive systems.
Open to Dance majors only.

DA 210
Kinesiology
1.5 hours
1 credit
A study of the mechanics of the body in motion based upon the background provided in Anatomy for Dancers (DA 209). Muscular and biomechanical aspects are presented, with a stress on overuse syndrome and prevention of dance injuries.
Open to Dance majors only.

DA 211 A/B
Dance History I-II
3 hours
3 credits
The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Dance History I deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present.
Open to Dance majors only.

DA 213 A/B
Jazz Dance III-IV
3 hours
1 credit
Continuation of DA 113 A/B.
Open to Dance majors only.

DA 216
Music for Dancers
1.5 hours
1 credit
An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments.
Prerequisite to Dance Composition (DA 217).
Open to Dance majors only.

DA 217
Dance Composition I
1.5 hours
1 credit
The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms.
Open to Dance majors only.

DA 301 A/B
Ballet V-VI
7.5 hours
4 credits
Continuation of DA 201 A/B.
Prerequisite: Junior status.
Required of students majoring in Ballet.

DA 303 A/B
Modern Dance V-VI

7.5 hours
4 credits

Continuation of DA 203 A/B.

Prerequisite: Junior status.

Required of students majoring in Modern Dance.

DA 305 A/B
Modern Repertory I-II

3 hours
1 credit

A study of contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film.

Prerequisite: Junior status.

Required of Modern Dance majors.

DA 307 A/B
Ballet Repertory I-II

1.5-3 hours
1 credit

The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets.

Prerequisite: Junior status.

Required of Ballet majors.

DA 308 A/B
Dance Pedagogy I-II

1.5 hours
2 credits

Dance I is an introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans.

Open to Dance majors only.

DA 309 A/B
Partnering I-II

1.5 hours
1 credit

The basic technique of adagio (pas de deux). Students perform major classical works.

Required of Ballet majors.

May be taken as an elective by other Dance majors with permission of the instructor.

DA 311 A/B
Jazz V-VI

7.5 hours
4 credits

Continued development of technique and various styles as introduced in DA 113 A/B. The course progresses from basic to complex rhythm and isolation exercises, and movement combinations stressing subtlety of dynamics, as well as preparation of repertory.

Prerequisite: Junior status.

Required of students majoring in Jazz/Theater Dance.

DA 317 A/B
Dance Composition II-III

3 hours
2 credits

Continuation of DA 230. Problem solving and analysis of materials through individual projects. Special emphasis on group choreography.

Prerequisite: Junior status.

DA 319
Theater Functions

1.5 hours
1 credit

A basic production course dealing with concepts of lighting and set design for dance. Students are required to gain practical experience by working in the theater on dance concerts during the year.

DA 321 A/B
Pointe I-II

1.5 hours
1 credit

Basic technique of dancing ballet on pointe. Women dance variations from the classical repertoire.

Required of female students majoring in Ballet.

May be taken as an elective by other Dance majors.

DA 322 A/B
Improvisation II-III

1.5 hours
1 credit

Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed.

Prerequisite: Junior status.

Required of students majoring in Modern Dance.

DA 323 A/B
Tap III-IV

1.5 hours
1 credit

The study and practice of the tap style of dance from simple rhythmic footwork to more complex multi-rhythms and repertory.

Required of students majoring in Jazz/Theater Dance.

DA 324
Character Dance

1.5 hours
1 credit

The course deals with the study of the relationship between ethnic styles of dance and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory.

Required of students majoring in Ballet.

May be taken as an elective by other Dance majors with permission of the instructor.

DA 325 A/B
Ballet for Non-majors V-VI

1.5-3 hours
1 credit

Continuation of DA 201 A/B. For students majoring in Modern or Jazz/Theater Dance.

Prerequisite: Junior status.

DA 326 A/B
Modern Dance for Non-majors V-VI

1.5-3 hours
1 credit

Continuation of DA 203 A/B. For students majoring in Ballet or Jazz/Theater Dance.

Prerequisite: Junior status.

DA 327 A/B
Men's Class I-II

1.5 hours
1 credit

The technical movements of dance frequently performed by the male dancer.

Required of male students majoring in Ballet.

May be taken as an elective by other Dance majors.

DA 328 A/B
Jazz for Non-majors V-VI

1.5-3 hours
1 credit

Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DA 213 A/B.

Prerequisite: Junior status.

DA 341 A/B**Pointe I-II**

1.5 hours

1 credit

A course designed to instruct students on the use of the pointe shoe in classical ballet.

Open to all students.

Co-requisite: A technique class and permission of the instructor.

Required of all ballet majors.

DA 345 A/B**Voice I-II**

1.5 hours

1 credit

Vocal training for the non-Voice major.

Designed to develop the vocal instrument to meet both the musical and nonmusical vocal requirements of the theater.

Required of students majoring in Jazz/Theater Dance.

DA 401 A/B**Ballet VII-VIII**

7.5 hours

4 credits

Continuation of DA 301 A/B.

Prerequisite: Senior status

Required of students majoring in Ballet.

DA 403 A/B**Modern Dance VII-VIII**

7.5 hours

4 credits

Continuation of DA 303 A/B.

Prerequisite: Senior status

Required of students majoring in Modern Dance.

DA 408 A**Dance Symposium I**

3 hours

3 credits

A course designed specifically for those students who will be completing their student teaching requirement in the following semester. The course includes observation techniques, source material preparation, and evaluation criteria. Discussions center around the application of dance principles to the learning situation. The role of dance teacher is examined.

Must be taken Senior year.

DA 408 B**Dance Symposium II**

3 hours

3 credits

This course is designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated.

Must be taken concurrent to DA 410.

DA 409 A/B**Partnering**

1 credit

May be taken by other Dance majors with permission of the instructor.

DA 410**Student Teaching**

16 hours

8 credits

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios.

Student Teaching must be taken concurrently with DA 408 B.

Prerequisite: DA 408 A.

DA 411 A/B**Jazz VII-VIII**

7.5 hours

4 credits

Continuation of DA 311 A/B.

Prerequisite: Senior status

Required of students majoring in Jazz/Theater Dance.

DA 419 A/B**Dance Production I-II**

1.5-3 hours

2 credits

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts scheduled at the end of each spring. Students are expected to take major responsibility for the production of these programs.

Open to Dance majors only.

DA 421 A/B**Pointe III-IV**

1.5 hours

1 credit

Continuation of DA 341 A/B.

Prerequisite: DA 341 A/B.

DA 422**Styles of Jazz**

1.5 hours

1 credit

An exploration of Jazz styles of historic and contemporary Jazz dance artists.

DA 425 A/B**Ballet for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 325 A/B. For students majoring in Modern or Jazz/Theater Dance.

Prerequisite: Senior status

DA 426 A/B**Modern Dance for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 326 A/B. For students majoring in Ballet or Jazz/Theater Dance.

Prerequisite: Senior status

DA 427 A/B**Men's Class III-IV**

1.5 hours

1 credit

Continuation of DA 327 A/B

DA 428 A/B**Jazz for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 328 A/B. For students majoring in Ballet and Modern Dance.

Prerequisite: Senior status

DA 445 A/B**Voice III-IV**

1.5 hours

1 credit

Continuation of DA 345 A/B.

Prerequisite: DA 345 A and 345 B

DA 77-**Dance Ensembles/Labs**

3 hours

1 credit

DA 771**Ballet Ensemble**

3 hours

1 credit

DA 773
Modern Ensemble
3 hours
1 credit

DA 774
Jazz Ensemble
3 hours
1 credit

DA 775
Senior Ensemble
3 hours
1 credit

Dance Extension Courses

DA 101 X
Beginning Ballet
1 credit
A fundamental ballet technique course for non-dance majors.

DA 103 X
Beginning Modern Dance
1 credit
A fundamental modern dance technique course for non-dance majors.

DA 104 X
Beginning Brazilian Dance
1 credit

DA 111 X
Beginning Spanish Dance
1 credit

DA 113 X
Beginning Jazz Dance
1 credit
A fundamental jazz dance technique course for non-dance majors.

DA 114 X
Karate Elective
1 credit

DA 123 X
Beginning Tap Dance
1 credit
A fundamental tap technique course for non-dance majors.

DA 201 X
Advanced/Beginner Ballet
1 credit

DA 203 X
Advanced/Beginner Modern
1 credit

DA 204 X
Advanced/Beginner Brazilian
1 credit

DA 211 X
Intermediate Spanish Dance
1 credit

DA 213 X
Advanced/Beginner Brazilian
1 credit

DA 223 X
Advanced/Beginner Tap
1 credit

DA 301 X
Intermediate Ballet
1 credit

DA 401 X
Advanced Ballet
1 credit

Electronic Media

EM 110

Computer Concepts

3 hours

3 credits

Computer Concepts is designed as both a conceptual and hands-on course that will introduce the student to the foundations of digital processes in the arts. The course includes experience with word processing, basic spreadsheet usage, database search techniques, digital photography, scanning and image processing. There is also an introduction to on-line services including Dialog, America Online and the World Wide Web. Software usage includes Clarisworks, Photoshop and PageMill. Students are given assignments in each of the software environments as well as supplemental readings. No prior experience with a computer is required.

EM 210

Digital Multimedia

3 hours

3 credits

This course introduces the elements of digital multimedia production techniques that are used to create Internet Websites and interactive programs. The course offers the student both hands on production experience as well as a perspective on developments in this rapidly growing field through readings and lectures. In the first third of the semester, students learn to create World Wide Web pages using the PageMill program along with some HTML coding.

The balance of the semester is dedicated to learning the basics of Macromedia Director 5 and Sound Edit 16 to create interactive projects that combine images, sound, and animation. An emphasis is placed upon clear communication and the creation of intuitive interactive interfaces. Students should have prior experience with the Macintosh operating system and a working knowledge of Photoshop.

Prerequisite: EM 110.

EM 304 A/B

Electronic Media/Production

3 hours

1.5 credits/per semester

These courses address the development of advanced computer skills in image scanning technology, desktop publishing, pre-press production, color, output technologies, digital photographic technologies, and introduction to digital time-based environments and cyberspace software. Technical expertise and efficient working methodologies are applied to problems which are brought in to the class from other design courses as well as from both individual and group assigned projects. All software is standard to current graphic design industry practices.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

Fine Arts

Fine Arts courses are open on an elective basis as space and experience permits to non-Fine Arts majors.

FA 205

Concepts/Works on Paper

6 hours

3 credits

This course offers the student an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, book arts, and other experimental drawing and printing techniques will be explored. Students will be encouraged to combine media.

FA 222 A/B

Drawing: Form and Space

6 hours

3 credits

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations will be explored. Students are exposed to a wide spectrum of precedents in the history of drawing and are encouraged to enlarge their working definitions of how form and space can be effectively expressed.

FA 223

Introduction to Figure Modeling

6 hours

3 credits

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

FA 224 A/B

Sophomore Drawing

6 hours

3 credits

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations will be explored. Examples of historic and contemporary masterworks will be shown.

Required of majors, open as an elective.

FA 324

Drawing: Object, Subject, Metaphor
6 hours
3 credits

A studio course which treats the recognition of meaning and motive in figuration. How is an image interpreted? What is signified by the mode, the format, and the forms presented? Assignments explore options for investing images with thought and feeling.

FA 330

Drawing: Site-Specific Projects

6 hours
3 credits

Site-Specific Art Projects focuses on the production of drawings and models of site-specific projects. Issues related to public art, environmental art, public and private realms, materiality, site selection and site specificity will be explored.

FA 333 A/B

Attitudes and Strategies

6 hours
3 credits

A studio-criticism course that focuses on the issue of artistic strategy as it applies to the creation of art. Assignments given attempt to aid students to recognize their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc.

Required of Fine Arts majors, open as an elective.

FA 424

Drawing References

6 hours
3 credits

Advanced issues are presented that focus on the relationship between a given work and its references and resources, whether they be historical, cultural or personal, and from nature, text, or other art. Emphasis is placed on the manner in which a reference or resource influences the outcome of a work. This studio course aims at connecting the student's ideas to the larger context of historical precedent and universal meanings.

Prerequisites: FA 222 A/B, FA 333 A/B

FA 450

Advanced Projects

6 hours
3 credits

Painting assignments are presented dealing with the larger issues of the format and language of painting. Students are expected to give individualized responses to these issues and convene in group critiques to discuss the results. (Formerly PT 450)

Prerequisite: FA 333 A/B

FA 460

Senior Fine Arts Seminar

3 hours
1.5 credits

This seminar will focus on the artist's role in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists will be explored through discussion with visiting artists, alumni and faculty. Students will work toward the acquisition of a professional profile in resume, artist statement, and slide preparation. Discussion of gallery practices and portfolio presentations cultivate an awareness of professionalism and career opportunities in the fields of painting, printmaking, and sculpture.
(Formerly PT 490)

IN 449

Fine Arts Internship

6 hours
3 credits

Opportunities to apprentice to practicing artists, gain gallery experience, work with nonprofit organizations which lead to practical experience and knowledge about the field.

MFA in Ceramics, Painting, or Sculpture

The following courses are open to students in the summer MFA program only.

FA 610, 611, 710, 711

Studio Topics

2 credits each summer

This course brings together students from each of the major disciplines to explore studio issues common to all visual arts.

FA 691, 692, 693, 694, 791, 792

Independent Studio I, II, III

2 credits each per semester

At the conclusion of Major Summer Studios I, II, and III, the student and faculty mentor agree on a plan of work to be pursued during the following semester. Working independently, the student is expected to consult with the faculty mentor during the Fall and Spring off-campus semesters. Students should have access to off-campus studio space during the independent studio semesters as the intention of this experience is to develop a pattern of studio investigation which is integrated into the demands of their daily lives. Students return to the campus for the weekend of Winter Critique that will include individual and group critiques on work completed during the Fall Independent Studio. Concurrently, plans for the Spring Independent Studio will be formulated. This work will be evaluated at the beginning of the next Major Summer Studio session.

FA 793, 794

Thesis Preparation/Fall IV and Spring IV

2 credits per semester

During the fall and spring, each student independently produces a body of work intended for presentation in a thesis exhibition the following summer. Work completed during the fall semester is evaluated at the Winter Critique, at which time a preliminary draft of the artist's statement is reviewed. Work completed during the spring semester, together with the entire thesis, is evaluated by the thesis committee at the beginning of the summer session, and a determination is made as to whether the work is ready for presentation.

FA 795

MFA Thesis and Exhibition

4 credits

The MFA degree certifies that the artist has attained a high level of competence and independent judgement in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and statement are intended to serve as a demonstration of this mastery.

Foundation

FP 100 A

Drawing

6 hours

3 credits

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information—including the elements of spatial representation—is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills.

FP 100 B

Drawing

6 hours

3 credits

Building on the sensibilities, skills, and information of FP 100 A, students mature their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations which demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two- and three-dimensional design classes into the service of drawing. However, the lasting rewards of drawing reside in the knowledge and maturation discovered by those students who use drawing as a process to reach out for new insights.

Prerequisite: FP 100 A.

FP 120 A

Two-Dimensional Design

6 hours

3 credits

A focused introduction to the two-dimensional plane and its elements. The first semester of study defines the terminology and sharpens the ability to discern and use the visual elements of point, line, shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka, and acrylic pigments and equipment including technical pens, brushes, and drafting tools are developed in the first semester. It is however, the visual forces discovered during efforts to combine these elements and materials that define the more complex subject of the class. Those forces emerge from the relationships between elements when they interact on the two-dimensional plane and give a prelude to the more complex issues that will follow.

FP 120 B

Two-Dimensional Design

6 hours

3 credits

This course builds on the projects and skills established in FP 120 A. The majority of FP 120 B is devoted to the introduction and extended study of color. With color comes additional visual enrichment, light and luminosity, a specialized language, and the necessity to mature manual skills and control new media and concepts. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels, watercolors, and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading, and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with other Foundation courses and skills from three-dimensional and drawing classes are imported to support current two-dimensional projects. As the semester progresses, representational and nonrepresentational form is developed as students work to integrate past experience, refine their skills of observation, expand the study of visual forces, and explore more complex principles of organization.

Prerequisite: FP 120 A.

FP 140

Time and Motion

6 hours

3 credits

An introduction to the fundamental principles of time-based art: sequence, movement, timing, motion design, principles of animation, perception, and concepts of narrative. Students will work in a variety of media using manual, computer, video, and body-based approaches.

FP 190 A

Three-Dimensional Design

6 hours

3 credits

The course introduces students to concepts of mass, volume, space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster, and clay and the operation of hand and power tools. Students develop the practical experiences needed to make objects which counteract and respond to forces and answer visual requirements. As the semester progresses challenges of assembly, scale, and visual complexity increase. Inventive processes, form generation, and construction are undertaken as properties of materials, join with visual goals to develop new forms. Most importantly, students understand that they have access to a new language as they learn to see, think, and plan three-dimensionally.

FP 190 B

Three-Dimensional Design

6 hours

3 credits

Building on the skills, language, and sensibilities of FP 190 A, the second semester undertakes more complex projects. Some projects often involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity exploring the challenges of scale and engaging time and movement as part of their conception. The introduction of environmental works, setting in place new principles of three-dimensional organization, researching the order of nature and taking up the challenge of representation in three dimensions are some of the arenas in which students work. Faculty relate works and share principles with either the two-dimensional or drawing classes and attempt to harvest skills and sensibilities developed in those classes into the service projects in Three-Dimensional Design.

Prerequisite: FP 190 A.

Graphic Design

GD 105

Freshman Graphic Design Projects

3 hours

1.5 credits

An elective course introducing the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis will be placed on the craftsmanship and working methods of the student as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focusing upon professional case studies and field trips supplement the course assignments. This course offers the student the opportunity to measure his or her suitability to the Graphic Design major.

GD 210 A

Letterform Design

6 hours

3.0 credits

This course emphasizes the analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually, by hand. This course stresses the inherent optical relationships that exist in the construction of typefaces derived from the Latin alphabet.

Prerequisites: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 210 B

Letterform Design

3 hours

3.0 credits

This course is an extension and continuation of GD 210 A. It addresses the precision and clarity of designed characters and character sets. The course also addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. All typographic investigations are achieved by hand using provided type samples and without the use of computers.

Prerequisite: GD 210 A.

GD 211 A

Descriptive Drawing

6 hours

3.0 credits

A freehand drawing course based upon observation and analysis of the underlying structure and form of man-made and natural objects. Logical representation and problem solving are emphasized. A visual vocabulary of line, shape, value, texture, and spatial organization are addressed to develop drawing as a methodology for research and invention.

GD 211 B

Descriptive Drawing

6 hours

3.0 credits

A continuation of GD 211 A. A freehand analytical drawing course that addresses organic form and objects from nature. Drawing skills are developed to sketch and research visual concepts, as well as to use the medium for the invention of original images in upper-level courses.

GD 213 A

Design Systems

6 hours

3.0 credits

An intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and processes of conceptualizing are investigated. All of the assignments are founded on directed goals and playful investigation to train the student in areas of selection, self-criticism, set theory, and visual logic.

Prerequisites: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 213 B

Design Systems

6 hours

3 credits

A continuation of GD 213 A. Further investigation of the visual language of design, culminating in a basic communication problem.

Prerequisite: GD 213 A.

GD 306 A

Typography Emphasis

6 hours

3.0 credits

This course investigates and defines basic principles of typography within a communication context. Directed research based upon typographic norms addresses the issues of informational hierarchies achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework uses traditional and digital technologies.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 304 A to gain admission to this course. Additional working knowledge of Adobe Illustrator is preferred.

Prerequisites: Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 306 B

Typography Emphasis

6 hours

3.0 credits

An extension and continuation of GD 306 A. It addresses the typographic principles of the grid, text typography, text hierarchies, image integration, all within the context of a multiple page format.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 304 B to gain admission to this course. Additional working knowledge of Adobe Illustrator and Adobe Photoshop is preferred.

Prerequisite: GD 306 A or permission of the instructor by portfolio review and interview.

GD 310 A

Photographics I

6 hours

3.0 credits

This elective course develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. The course explores darkroom techniques, controlled lighting, and studio setups. Students use both traditional photography and digital software to create hybrid, photographic images. Extensive studio and darkroom work is required.

Prerequisites: PF 211 A and Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 310 B**Photographics II**

6 hours

3.0 credits

An upper-level elective studio in photography. Students undertake self-initiated projects to explore various applications of the constructed photograph. The designer's perspective and working process are used to focus the communication aspects of the imagery. Past topics have included medium- and large-format cameras, advanced studio lighting, and advanced printing and darkroom techniques. This course involves extensive studio and darkroom work. Traditional and digital media can be explored.

GD 311 A**Communications Studio**

6 hours

3 credits

This course concentrates on developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Coursework is completed using both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 304 A to gain admission to this course.

Prerequisites: Junior status in the Graphic Design department or by permission of the instructor by portfolio review and interview.

GD 311 B**Communications Studio**

6 hours

3 credits

This course is a continuation of GD 311 A. It concentrates on the development of color, sensitivity, and perceptual abilities within a communications context. A working process that develops invention through logical thought and intuition is applied to communicate problems. Coursework is complete using both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in GD 304 B to gain admission to this course.

Prerequisites: GD 304 A, and GD 311 A.

GD 313 A**Color Studies**

6 hours

3.0 credits

An elective course addressing color concepts developed deductively from nature and inductively through experimental, perceptual analysis. A communication problem in which color is the prominent vehicle for the solution is addressed in a thorough research process. Diverse media are explored. Applications may use two- and three-dimensional formats.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 316 A**Drawing Applications I**

6 hours

3.0 credits

This elective course addresses the use of drawing as both an expressive and an informational vehicle to solve communication problems. Formal issues of composition, selection, and color as well as the conceptual issues of narrative, sequence, and representation are focused towards the communication of ideas, emotions, and information.

Prerequisites: GD 211 A/B or permission of the instructor by portfolio review and interview.

GD 316 B**Drawing Applications II**

6 hours

3.0 credits

An upper-level elective drawing course in which students initiate individual projects which use drawing as the primary medium to solve communications problems. Various media, mixed media, and hybrid images are explored within a thorough research-oriented design process. Connection between formal issues and communication effectiveness is stressed.

Prerequisites: GD 316 A or permission of the instructor by portfolio review and interview.

GD 322**Three-Dimensional Graphic Design**

6 hours

3 credits

This elective course explores the design of messages in spatial environments from packaging to exhibitions. Investigations of the relationship between the communication of messages within the context of scale, surface texture, light modulation, and their application to three-dimensional form combine both experimental and practical criteria. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 411 A**Design Studio**

6 hours

3 credits

This course is a wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery. These studies are supported by studies in semiotics, information theory, and research methodology. This course uses both traditional and computer technologies within a thorough research process. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or by permission of the instructor by portfolio review and interview.

GD 411 B

Design Studio: Senior Degree Project

6 hours

3 credits

This course develops a self-generated degree project involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design, with projects reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: GD 411 A, and GD 412 A.

GD 412 A

Problem Solving

6 hours

3 credits

This course develops approaches to solving communications problems of diverse character and increasingly practical application. It assumes a high level of formal competence and places special emphasis on working within technical and time constraints by developing clear and concise thought patterns. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 412 B

Problem Solving

6 hours

3 credits

A continuation of GD 412 A. It develops approaches to solving communications problems of broad scope and increasingly practical application. Students work within technical and time constraints while developing clear and concise thought patterns. The course assumes a high level of formal competence and places special emphasis on the development of unified visual and conceptual relationships across varied formats and scales. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisite: GD 412 A.

GD 426

Advanced Typography

6 hours

3 credits

This elective course addresses typography as both the primary vehicle to communicate information and as a support to images. Assignments range from informational design to expressive, content-based problems, to intuitive investigations and formal experiments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

Graduate Seminars

GR 691

University Seminar:
Structure and Metaphor

3 hours

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design.

Topics include cognition and perception, meaning and representation, and systems of organization and expression.

(May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT program.)

GR 692

University Seminar: Art and Design
in Society

3 hours

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

(May be taken to satisfy Sociology/Anthropology corequisites for the MAT program.)

GR 791

University Seminar: Art Criticism

3 hours

3 credits

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to the theories and applications of criticism.

Graduate students may register for upper level undergraduate liberal arts courses (with permission of the graduate director and director of liberal arts) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

Liberal Arts

Freshman Core

HU 008 A/B

English as a Second Language I-II
3 credits

This course prepares students for whom English is a second language to produce the kinds of writing expected of them on the college level, and to improve their reading and critical thinking skills. This is a two semester requirement. HU 008 A provides a review of English grammar, sentence structure, and paragraph development. It focuses primarily on the development of fluency in writing and reading. The second semester of this course focuses on the different kinds of prose techniques and on responding in writing to readings and to the work of other students. It has a workshop format and engages students in collaborative learning activities.

Weekly proctored writing sessions with a minimum of ten essays per semester and tutoring sessions are mandatory. Credits for HU 008 B do not count toward graduation. On rare occasions, students may be exempted from HU 008 B by the instructor. This course is graded on a pass/no grade basis. A student who successfully completes this course enters HU 110 A.

HU 009 and HU 109 B

First Year Writing

3 credits

Note: HU 009 credits do not count toward graduation; HU 109 B credits count toward graduation. These courses are designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. Grades in HU 009 will be assigned on a pass/no grade basis. Students completing HU 009 enter HU 109 B. Students successfully completing HU 109 B will enter HU 110 B in the following semester.

HU 110 A/B

First Year Writing I

3 credits

A yearlong writing course, the theme of which is "Artists as Writers." The course covers the various kinds of writing that artists may be expected to produce, ranging from informal generative writing to formal critical analysis and presentational writing. The student will write about the arts (including the student's own work), the artist, and the artmaking process. The first semester focuses on the artist and artmaking, and the second semester on the various arts - visual arts, dance, music, theater, and literature - regarded from various cultural perspectives. This course (formerly called "Language and Expression") is required of all freshmen.

HU 103 A/B

Introduction to Modernism

3 credits

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. The first semester concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism; the second semester covers the next half-century of high modernism and its consequences.

Required of all freshmen.

Language and Literature

HU 130 A/B

French I

3 credits

Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

HU 131 A/B

German I

3 credits

A one-year course of basic grammar. The aim of the course is to develop the reading, writing, and speaking skills of the first-year German student.

HU 132 A/B

Italian I

3 credits

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

HU 101

Lyric Poetry

3 credits

A survey of lyric poetry from medieval times to the twentieth century.

HU 210 A/B

American Writers

3 credits

The first semester examines the major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James. The second semester focuses on twentieth-century American writers and includes works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

HU 211

Women Writers

3 credits

This course examines literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Brontë, and Virginia Woolf, and moves to contemporary writers.

HU 212

Introduction to Mythology

3 credits

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from three different cultures: Greek, Norse, and Native American.

HU 213

World Drama

3 credits

This course examines some of the most important periods in dramatic literature before the modern period, in both the Western and non-Western traditions: Classical Greece and Rome, India of Kalidasa, Medieval Europe, Japan (Noh and Kabuki), Renaissance Italy and Spain, Neoclassical France, Romantic drama and opera. The relation of drama to ritual as a worldwide phenomenon is explored. The course emphasizes the relations of dramatic styles to the cultures and theaters within which they developed, and explores the idea of "total theater" in which poetry, song, dance, and music fuse together.

HU 216

The Short Story

3 credits

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students will look at developments in contemporary fiction: the anti-story, the new wave, the surreal, the minimal, the funny, the mythic.

HU 217

African-American Literature

3 credits

Literature by African-Americans includes some of the best American writing in our time. Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, to name but a few, have created a distinguished body of work that, with a few exceptions, does not appear in the reading lists of other American literature courses. Although the course will focus on the larger question of the role of the African-American writer in American society, it may also introduce students to other, less well-known African-American writers (e.g. Frank Yerby, Chester Himes) who have made significant contributions to "popular" American literature.

HU 218

Superheroes: From Beowulf to Spiderman

3 credits

This course examines the most important heroes of popular culture in the Middle Ages—Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes?

HU 219

Children's Literature

3 credits

This course investigates the anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the role of the imagination in child development.

HU 221

Forms of Autobiography

3 credits

Intimate, revelatory explorations of the many worlds of the self; Hemingway as a young writer in Paris meeting Fitzgerald, Stein, Picasso; Salinger as Holden Caulfield, preppie sage; Freud on himself on psychoanalysis; Roth's Portnoy complaining in the throes of lust; Proust's great theories of love, death, and art; Van Gogh as artist and moral thinker in his letters; Greene's portrait of a woman's obsession with love and God; Andre Malraux's Lazarus; Tillie Olsen's struggles to write as a housewife; and others. We will also read from letters and diaries by the authors of the books.

HU 230 A/B

French II

3 credits

Open to students who have completed French I or have had two or more years of high school French. Students read modern French short stories and a novel, *La Princesse de Clèves*, by the eighteenth-century writer Mme. de la Fayette.

HU 232 A/B

Italian II

3 credits

Open to students who have completed Italian I or have had two or more years of high school Italian.

HU 293

Dance and Expressive Culture

3 credits

Dance is woven into the mythology, theater, music, poetry, and literature of many cultures. The course considers dance as it has influenced and has been influenced by these forms of creative expression in the Western world.

HU 310

The Stories of Chekhov

3 credits

Anton Chekhov is among the world's great writers of short stories. His presentation of human relationships is profoundly humane and revealing. The readings will include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. We will consider the literary merits of his stories and explore what goes on between the people in them.

HU 311

Greek Drama

3 credits

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary achievement of Greek drama.

HU 313

Poetry Writing Workshop:

Composition and Theory

3 credits

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, and concentration on the basic principles of craft are all included. Theories involve sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

HU 314

Literature and Film

3 credits

This course explores different subjects through the arts of literature and film. Among the topics treated have been Images of Vietnam, The Thriller, and Science Fiction.

HU 315 A

Modern Drama

3 credits

A study of the modern theater from the end of the nineteenth century to the present. Students will read some of the world's best playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips are part of the experience of this course.

HU 315 B

Contemporary Drama

3 credits

A study of the experimental developments in today's theater, both on Broadway and off, from Waiting for Godot to the present moment. Students will read some of the best known playwrights of our time: Genet, Beckett, Ionesco, Albee, Pinter, and Shepard, as well as some not so well known. Theater trips are part of the experience of this course.

HU 316

American Playwrights

3 credits

A study of the American theater in the past fifty years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays are part of this course.

HU 317 A

Romanticism

3 credits

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Brontë's *Wuthering Heights* and Mary Shelley's *Frankenstein*), and samplings from the letters and essays. Some of the dominant Romantic themes—the artist as outcast, revolution, man's relation to nature—will be addressed.

HU 317 B

William Blake

3 credits

A study of Blake the poet, Blake the prophet, Blake the revolutionary, and Blake the artist through an examination of his poems and illustrations. Included will be an introduction to English Romanticism and an introduction to the art of illumination. Using facsimile editions, the student will read selections from *Songs of Innocence* and *Songs of Experience*, *The Marriage of Heaven and Hell*, and then plunge into Blake's cosmology with *Urizen* and his visionary politics with *America*. Together we will try to work out the meaning of some difficult poetry and the complex relationship between literary and visual art.

HU 318

Literature of the Roman Empire

3 credits

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric, with an emphasis on the interaction between those classical forms and the culture that produced them.

HU 320 A

Western Literary Masterpieces I: Ancient through Renaissance

3 credits

A selection of the greatest literary works of the West, from ancient Greece through the Renaissance. The course focuses on the perspectives and values those works reveal: what questions the different cultures asked; how they approached and defined human potential, fate, reality; and, finally, how they defined art and the artist's role—entertainer, recorder, shaper, conscience, or hero.

HU 320 B

Western Literary Masterpieces II: Neoclassic, Romantic, and Modern

3 credits

A continuation of Humanities 320 A, focusing on the same issues but from the seventeenth through the twentieth centuries. Readings include works by such writers as Molière, Voltaire, Austen, Goethe, and others, and end with two twentieth-century writers, D. H. Lawrence and James Joyce, who represent two significantly different modern traditions.

HU 322

Scriptwriting

3 credits

This workshop course introduces students to the discipline of writing for theater and film. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the creation of a short work for stage or screen by the end of the semester.

HU 323

Arts Criticism

3 credits

A writing course designed to promote understanding and interpretation of the arts across a multi-disciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings.

HU 325

Fiction Writing

3 credits

A workshop course on writing short fiction. Students will study the elements of creative writing, experiment with several forms, develop a clear voice, and learn how to criticize the work of others usefully. The goal is to produce a portfolio of finished pieces.

HU 411 A

Renaissance Literature

3 credits

Works by Boccaccio, Machiavelli, Erasmus, Rabelais, Cervantes, Jonson, Calderon, and others are read to explore the remarkable contribution of these writers and to develop an understanding and appreciation of the Renaissance.

HU 411 B

Shakespeare

3 credits

This course examines the dramatic works of the supreme writer of the English Renaissance—Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. The course focuses on the plays not only as literary accomplishments but also as theatrical performances existing in three-dimensional space. Thus the course is concerned both with the parameters of the original Renaissance stage and with modern translations and transformations of the plays.

HU 412

Detective Film and Fiction

3 credits

This course will examine the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross MacDonald; among the films are "The Maltese Falcon," "The Big Sleep," and "The Long Goodbye."

HU 413

Literature and Film: From Text to Screen

3 credits

This course will prepare the student to make the conceptual and the technical leap between the written text and its transformation to a cinematic text on the screen. The students will examine what happens to plot, characterization, and bound and free description when a narrative text is converted to an audiovisual presentation. In certain examples, the transformation of narrative structure will be traced from the novel to the screenplay to the finished film. Students will gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scene, between the novel's omniscient narrator and the film's voice-over.

HU 414 A

The Big, Fat Famous Novel

3 credits

We will read three of the world's best and most important novels: Tolstoy's War and Peace, Melville's Moby Dick, and Joyce's Ulysses. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel will have the equivalent of its own little course, about one month long.

HU 414 B

European Masters

3 credits

We will study some of the most admired, best loved books of the world, written in the heyday of the novel, the 19th century: Crime and Punishment by Dostoevsky, Madame Bovary by Flaubert, Wuthering Heights by Bronte, Great Expectations by Dickens, Portrait of a Lady by James. This is a course for people who love to read.

HU 415 A/B

Contemporary Poetry

3 credits

This course consists of the reading and interpretation of major modern poets—Eliot, Stevens, Williams, Whitman, Bishop, for example—and some important contemporary poets such as Kinnell, Levertov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Prose by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it form part of the course. Aesthetic theory and the function of poetry as a social force will also be considered.

HU 416 A/B

Contemporary Novel

3 credits

This is a course for people who like to read. We will study ten (count 'em ten!) novels by some of the most interesting authors of the past two decades - including works from North and South America and Eastern and Western Europe. Some will be weird, some beautiful, some sexy, some funny.

HU 417

Lyric

3 credits

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk ballads. Line-by-line analysis of famous lyric poems from literary history will be conducted. Popular songs of the past fifty years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry, librettos, or song lyrics or to write original song lyrics of their own.

HU 419

American Modernists

3 credits

In reading and discussing key works of three American novelists—Fitzgerald, Hemingway, and Faulkner—the student considers to what extent and how they reflect such modernist concerns as style, language, narrative point of view, myth, psychology, and history. In addition, students will lead discussions of selected short fiction by Hemingway and Faulkner supported by research into criticism conducted at a major research library, and will finish the course with an essay on one additional major work by the writers studied.

HU 420

Major Writers

3 credits

A course that focuses on the life and work of a single important writer. Among the authors who have received this intense examination have been James Joyce and Samuel Beckett.

HU 421

On the Nature of Poetry and Art

3 credits

An exploratory course on the nature of poetry and art in which a variety of texts will be used—literature, philosophy, art, letters, criticism. We will contend with some major figures, including Wallace Stevens, Rilke, Eliot, Giacometti, Monet, and Van Gogh. Contemporary artists such as Sidney Goodman, Warren Rohrer, Ray Metzger, and Tom Chimes will be discussed; some may themselves join in our discussion.

HU 423

Literature in Opera of the Twentieth Century

3 credits

A study of twentieth-century opera's treatment of major literature.

HU 428

Portraits of the Artist

3 credits

This course will examine the idea of "the artist" from its origins in the Renaissance to the present day, both as artists presented themselves and as they have been perceived by others. The course will be interdisciplinary in nature, working with a variety of materials: literary, autobiographical and fictional, musical, and visual (painting and film).

HU 492

Vienna and Berlin: 1900-1925

3 credits

At the beginning of the twentieth century, Vienna and Berlin were important centers during one of the richest periods in the cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. This is an interdisciplinary course involving the visual, musical, and literary arts, as well as philosophy.

HU 493

Don Juan and Faust

3 credits

Don Juan and Faust are two great literary characters who have inspired writers and artists in all media from the seventeenth century to the present. The course will study a number of works, focusing on the reflection of the creator's personality in each piece; drama (Marlowe, Tirso di Molina, Moliere, Goethe, Shaw); opera (Mozart, Gounod, Stravinsky, Liszt, and Strauss); poetry (Byron) will be explored.

HU 494

Aestheticism and Decadence

3 credits

A study of the rise and fall of decadent late romantic literature and art in the nineteenth century. Readings include the Marquis de Sade, Poe, Baudelaire, Balzac, Gautier, Huysmans, Swinburne, Pater, and Wilde. Slide lectures on Romantic, Pre-Raphaelite, and Symbolist art from Delacroix to Klimt are included.

Course restricted to juniors and seniors and requires permission of the Director of Liberal Arts.

HU 495

Dante in the Modern World

3 credits

Dante's Divine Comedy has been highly influential on art, music and drama from its own time to the present. The shaping power of the poet's journey in his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artists. The course will consider a number of works reflecting this influence in several media: drama (Beckett, Sartre, Brecht), poetry (Baudelaire), music (Liszt, Puccini, Zandonai), and the visual arts. We will concentrate on the Inferno, but will consider also Paradiso and Purgatorio.

Arts History

HU 140 A

Art History Survey I

3 credits

A survey of Western visual arts (including architecture) from the earliest extant examples (the cave paintings) to the Renaissance. The focus will be on ancient Greece and Rome and medieval Europe. The arts will be presented in cultural and historical context.

HU 140 B

Art History Survey II

3 credits

A continuation, from the Renaissance onward to the present day, of the survey of Western visual arts begun in HU 140 A. Major styles and periods: baroque, romanticism, realism, modernism. The arts will be presented in cultural and historical context.

HU 240

Ancient Art

3 credits

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

HU 241

Medieval Art

3 credits

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

HU 242 A

Northern Renaissance Art

3 credits

The painting of the late Gothic illuminators and the fourteenth-century German and Flemish Mannerists such as Cranach, Brueghel, and Bosch. Students investigate the complex symbolism of northern iconography, the new techniques developed, and the historical background of a style often called Northern Realism.

HU 242 B

Italian Renaissance Art

3 credits

The major figures in the artistic centers of Italy from Giotto in the fourteenth century to the early work of Michelangelo at the end of the fifteenth century. The architects, sculptors, and painters of Florence are the focus, but artists in Venice, Padua, and Rome are discussed as well.

HU 243

Baroque Art

3 credits

The works of the major European artists of the seventeenth century: Bernini, Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the seventeenth century, other artists such as Hobbema, Ruisdael, Zurbaran, and Hals are also studied.

HU 244

Mythology in Oriental Art

3 credits

An introduction to the symbolism of mythology in Oriental art. The course investigates myths in the major Oriental cultures and their basic patterns, functions, and meanings.

HU 245 A/B

History of Western Architecture

3 credits

In the first semester, this course surveys the development of Western architecture from the ancient world of the Greeks and the Romans through the Renaissance to the end of the nineteenth century. In the second semester, emphasis is on the twentieth century. This course should be taken in sequence; the second semester assumes knowledge of the first semester's work.

HU 246

Nineteenth-Century Painting and Sculpture

3 credits

Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the nineteenth century will be among the topics discussed.

HU 248 A

Film History

3 credits

A survey of the history of film. Films to be shown will be selected from the following categories: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin); German Expressionists' influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on New American Cinema (Deren and Brakhage).

HU 248 B

Issues in National Cinemas

3 credits

The course selects films from modern European and emerging national cultures that demonstrate both their interaction with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmmaking. Films are selected from the following topics: 1920's Soviet cinema; Italian Neo-Realism; anthropological documentaries; French New Wave; postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers.

HU 250

History of Sculpture

3 credits

A chronological survey of three-dimensional art produced from the end of the eighteenth century to the present day. Works by major artists from Europe and the United States—including Auguste Rodin, Pablo Picasso, Alexander Calder, David Smith, Louise Nevelson, and Christo—will be discussed and compared to the works of earlier artists.

HU 251

History of Design

3 credits

A history of both industrial and graphic design in the West, paying particular attention to developments in the twentieth century.

HU 255

History of Photography

3 credits

Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed.

Required of all Photography majors.

HU 342

Arts of China

3 credits

Painting, sculpture, architecture, and decorative arts from the Neolithic period (sixteenth century B.C.) to the Ching dynasty (eighteenth century A.D.). Special emphasis on Shang bronze ware, Han and Tang sculpture, and Sung and Ching pottery. The various styles are related to their historical, religious, and social background, with particular attention paid to the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between them.

HU 343

Art of Venice

3 credits

An emphasis on light, an apparent spontaneity of organization, and a delight in richness and sensuality guided the development of painting in Venice from Bellini through Tiepolo. The course presents Venetian painting from the mid-15th to the later eighteenth century, pausing to focus especially on the art of Titian, Veronese, and Tintoretto, and themes peculiar to Venetian art: the female figure "poesia"; Venetian light and landscape; portraiture; courtiers, humanists, and beauties; the confraternity narratives; and the fresco decoration of the Venetian villas.

HU 344**Avant-Garde Cinema**

3 credits

An examination of the art of film and, in particular, the history of the New American Cinema movement (1940s through 1980s); the mythic structures, mental states, visual metaphors, and internal tensions of the underground film. The focus will be on the coexistence of avant-garde film and its industrial or commercial counterparts. The course will consider film language in its relationship to other art disciplines.

HU 345**Modern Architecture**

3 credits

The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

HU 346**Folk Art and Architecture**

3 credits

A survey of American vernacular art and architecture, with special attention to the eastern United States. Attention will be paid to the ethnic traditions from which this architecture springs, principally English and German. Social considerations, including those of gender, occupation, and religion, will be discussed.

HU 347**Arts of Africa**

3 credits

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa will be studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, will also be analyzed.

HU 348**American Art from the Colonial Period to 1945**

3 credits

A survey of American art, architecture, and design, emphasizing the nineteenth and twentieth centuries. The material covered is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

HU 351**Electronic Video**

3 credits

The history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects—as computer art, installation, and sculpture. The survey will explore the variety of styles, genres, and forms which constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects will be examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists will be important considerations.

HU 353 A**Impressionism**

3 credits

The nineteenth-century style known as Impressionism is often considered to be the foundation of European modern art. The course chronologically investigates Impressionism in its historical and cultural context. The technical and conceptual philosophies that underlie its development will also be considered.

HU 353 B**Post-Impressionism**

3 credits

Post-Impressionism will be chronologically investigated with respect to its historical, cultural, and aesthetic context. The technical and philosophical concepts that underlie Post-Impressionism's development will also be explored. Although it is not a prerequisite, it is recommended that HU 353A be taken first.

HU 354**Women Artists**

3 credits

A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the sixteenth century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined.

HU 355**Dada and Surrealism**

3 credits

The history of the post-World War I antirational movements Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of visual art.

HU 357**Modern Art**

3 credits

At the beginning of the twentieth century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

HU 358**Romanticism**

3 credits

Painting, sculpture, and architecture from the late eighteenth to the mid-nineteenth centuries in France, England, Germany, Spain, and the United States. The concepts of Romanticism are discussed as they apply to this art and to the contemporary environment of social and political revolution.

HU 392**American Musical Theater**

3 credits

This course explores aspects and accomplishments of the American musical theater from the twenties to the eighties. It will emphasize the social, political, and psychological elements which combine from Gershwin to Sondheim to offer entertainment with a serious message.

This course is not open to students who have received credit for TH 312 A.

HU 440**Wagner and the Ring Cycle**

3 credits

A detailed examination of Richard Wagner's gigantic four-opera cycle of music dramas, *The Ring of the Nibelungen*, a crowning achievement of Romanticism. Wagner's hope to combine all the arts remains a fundamental inspiration in film, theater, and performance art today. No previous musical training or knowledge is assumed.

HU 448 A**American Art Since 1945**

3 credits

In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with postmodernist developments such as performance and decoration by artists.

HU 448 B**European Art Since 1945**

3 credits

Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last ten years their engagement has become a model for younger artists in both Europe and America. The course will look at crafts and book arts as well as at fine arts; it will also make use of plays and films.

HU 449**Diaghilev and the Ballets Russes**

3 credits

This course will investigate the role of the impresario Serge Diaghilev and his Ballets Russes in shaping the course of music and dance ca. 1909-1929. Special emphasis will be placed on the relationships among various artists, dancers, choreographers, and writers including Michel Fokine, Alexandre Benois, Pablo Picasso, Jean Cocteau, Vaslav Nijinsky, Tamara Karsavina, George Balanchine, Leon Bakst, Leonide Massine, and others. Works to be studied include Igor Stravinsky's *Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*, and *Chloe*; Erik Satie's *Parade*; Manuel de Falla's *The Three-Cornered Hat*; Darius Milhaud's *Le Train Bleu*; Francis Poulenc's *Les Biches*; Serge Prokofiev's *Chout* (*The Buffoon*); and Constant Lambert's *Romeo and Juliet*. In addition, excerpts from other Diaghilev ballets will be introduced. The course focuses on activities in Paris.

HU 450**Arts of India**

3 credits

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the eighteenth century A.D. The different art styles are related to their historical, religious, and social background.

HU 451**Arts of Islam**

3 credits

The course covers architecture, architectural decoration, calligraphy, book illustration, textile, and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (seventh to eighteenth centuries A.D.). It studies the impact of Islamic religion on the character of Islamic art and architecture. It studies also the various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures will be compared so as to understand better the similarities and differences of the two.

HU 452**Topics in Design**

3 credits

A seminar in the history of design. Each semester the course is taught, a different aspect of design history is studied. Individual designers under consideration have been Wright, Le Corbusier, and Aalto; other topics have been particular design histories: crafts history, graphic design history, industrial design history; and particular styles of design: the Arts and Crafts movement, Art Nouveau, Bauhaus, de Stijl and Constructivism, Art Deco, and postmodernism.

HU 453**Arts of Japan**

3 credits

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the eighteenth century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamato-e narrative scrolls through the fifteenth century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the seventeenth century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the seventeenth century are analyzed. A brief historical and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

HU 456**Major Artists**

3 credits

The course concentrates on the work of a single artist or a group of artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso; others may be chosen in the future.

History and Social Studies

HU 162 Individual and Society 3 credits

An introduction to the sociological perspective that views the "social" as a distinctive aspect of the human condition, through an examination of patterns of human interaction in modern societies. The course seeks to develop a sensitivity to the ways in which group norms and roles shape individual behavior and thought as well as an understanding of the structure and function of some of the basic institutions of society. Topics will be drawn from the following: social solidarity, norms and values, socialization, deviant behavior, family and kinship, social class, morality, ethnicity, religion, and education.

HU 260 A Human Origins 3 credits

An introduction to the history of ideas with emphasis on the theory of evolution; an introduction to the order Primate; and a survey of living nonhuman primate species from prosimians to the great apes, stressing general characteristics and evolutionary trends of the order.

HU 260 B Human Origins 3 credits

An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolithic populations.

HU 262 A History of China 3 credits

The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

HU 262 B History of Japan 3 credits

The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

HU 263 History of the Italian Renaissance 3 credits

A historical and sociological inquiry into the Italian situation from the end of the fourteenth to the middle of the sixteenth centuries. Great changes in artistic expression and philosophy, philology, and politics come together to characterize a new cultural atmosphere, a new way of life. Various areas of the peninsula participated, if not with the same intensity, in this "renaissance": the great city-states, Milan, Venice, Rome and most of all, Florence, but also the petty courts of Urbino, Ferrara, Mantua. The history of each state and the mode of life in all strata of the population are the focus of the course. To illustrate the culture of that world, we read excerpts from literary sources of the time. The course will include slides of paintings, sculpture, and urban architecture.

HU 264 Modern American History 3 credits

A study of contemporary developments, values, and issues as a product of twentieth century phenomena. The course seeks to understand the dramatic changes that have occurred in American society over the last fifty years.

HU 266 A History of the Classical World 3 credits

A survey of the history of ancient civilizations in the Near East and Europe. The focus is on Greek and Roman history, mythology, and culture.

HU 266 B History of Medieval Europe 3 credits

A survey of the leading themes in the history of medieval Europe: the classical inheritance, the primacy of the Church, feudalism.

HU 267 Introduction to Cultural Anthropology 3 credits

The nature and variation in human culture and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers religion, mythology, and art; marriage, kinship, and group organization; ecological adaptation, economic and political organization; and the relationship of culture to personality. Readings and films will be chosen to illustrate the effect of variations of size, environment and subsistence and social complexity on cultural expression within groups.

HU 268 Introduction to the Bible 3 credits

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

HU 360 A Renaissance and Reformation: 1400-1648 3 credits

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments.

HU 360 B Age of Science and Enlightenment: 1648-1815 3 credits

The dramatic intellectual revolution of the Age of Science and the applications of the revolution to every province of human experience. The Enlightenment and the French Revolution, which are also part of the transformation of Europe, are studied from the perspective of their consequences for the modern world.

HU 361 A/B Criminology 3 credits

This course divides the sociological discipline of criminology into its major areas. An in-depth study of the general causes of crime and the methods of studying the offender. Students in the second semester study the correctional system, focusing on penology and alternatives to incarceration.

HU 362 A/B**American Civilization**

3 credits

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War. The second semester studies American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society will be stressed.

HU 363**Modern Culture**

3 credits

A sociological exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture; advertising and the cultural critique of capitalism; modernism and the avant-garde in the arts; the intellectual's role in society, and the relationship between culture and politics.

HU 364**Sociology of Art**

3 credits

An examination of the relationships that exist between art and society. The course will focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social context.

HU 365 A/B**History and Culture of Latin America**

3 credits

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

HU 366**The City**

3 credits

A study of the city in history, the forces which shaped its development, and the impact of the city on history. The American city from the seventeenth century to the present will be used as the model for this study.

HU 367**Eastern Religions**

3 credits

An exploration of Hinduism, Buddhism, Confucianism, Taoism, and Shinto. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. In addition to a text, students will read from the literature of each religion.

HU 368**Sociology of Politics**

3 credits

This course will study the interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections and reform movements will be considered.

HU 369**Cultural Ecology**

3 credits

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy, and other resources will be considered.

HU 373 A/B**Comparative Religion**

3 credits

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam.

HU 390**Mass Media and the Arts**

3 credits

The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media will be defined and the shared techniques by which these forms seek to communicate will be analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

HU 393**Afro-American Culture**

3 credit

A survey of some of the most important Afro-American contributions to American culture, with special attention to the twentieth century and to the arts. Among those whose work will be discussed are W. E. B. DuBois, Duke Ellington, Langston Hughes, and Paul Robeson.

HU 462**American Social Values**

3 credits

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

HU 463
Middle Eastern Arts and Culture

3 credits
An introduction to the arts and culture of the Middle East through the perspective of anthropology and art history. The course examines design, symbols, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which will include the role of the artist and craftsman in Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, and diffusion of design and materials.

HU 464
The Holocaust

3 credits
The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, probably for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

HU 496
East and West

3 credits
This interdisciplinary course focuses on moments of contact between Eastern and Western culture in order to demonstrate differences in philosophical assumptions as well as mutual artistic influences. There will be a basic introduction to the spiritual principles of Islam, Hinduism, and Buddhism. In addition to literature, readings, and slide lectures, we will have several non-Western performing arts demonstrations.

HU 497
Women and Sex Roles

3 credits
An interdisciplinary course combining history, psychology, literature, and art which investigates the connection between theories of gender and the arts. Uses material from high art to Hollywood.

Philosophy and Science

HU 181 A
Child and Adolescent Psychology

3 credits
This developmentally oriented course focuses upon Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

HU 181 B
Adult Psychology

3 credits
This developmentally oriented course focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

HU 270
Introduction to Aesthetics

3 credits
An introduction to the philosophy of art. After a brief examination of analytic, philosophical methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art will be central to the course.

HU 274
Introduction to Philosophy

3 credits
A course specifically tailored to students with no experience in reading philosophy. Several basic issues are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, we read discussions of these issues along with innovative fiction illustrating salient points.

HU 282 A
Fundamentals of College Mathematics

3 credits
An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra, and geometry.

HU 282 B
Calculus

3 credits
An introduction to calculus emphasizing the applications of differential and integral calculus to the physical and social sciences. Prerequisite: HU 282 A, equivalent college-level mathematics, or pre-college advanced algebra and geometry.

HU 285 A
Life Science

3 credits
The study of life as it evolved from unicellular organisms to humans. Special emphasis is placed on an exploration of behavior, instinct and learning, aggression and human nature, and ecology.

HU 285 B
Physical Science

3 credits
An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

HU 370
Greek Philosophy:
Thales through Aristotle

3 credits
After examining fragments from pre-Socratic philosophers, we consider the writings of Plato, including three or four dialogues and the Republic. Finally, we read selections from Aristotle's writings on physics, the soul, and aesthetics.

HU 372
Continental Philosophy and Existentialism

3 credits
Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, we concentrate on the works of Jean-Paul Sartre, both philosophic and literary.

HU 373**Ethics**

3 credits

This course addresses the history of ethics and the fundamental ethical problems that have concerned philosophers for the past 2500 years. The study will begin with Plato and Aristotle and extend to contemporary analytic philosophy, phenomenology, and existentialism. Problems include the "is/ought" distinction, the ultimate objective of life, religious issues, human rights, justice, and welfare.

HU 374**Personality and Creativity**

3 credits

Through readings of works of major theorists on the nature of personality and creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his/her own decisions.

HU 382**Social Psychology**

3 credits

A survey of major social problems in the West today and an analysis of society's resistance to implementing the necessary painful solutions. Students will study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs.

Prerequisite: one course in psychology.

HU 383**Personality and Adjustment**

3 credits

The study of personality and the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

HU 384**Abnormal Psychology**

3 credits

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders.

Prerequisite: one course in psychology.

HU 388**Perception**

3 credits

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

HU 475**Freud and Mahler**

3 credits

This course will examine and discuss the theories of Sigmund Freud. All basic areas will be included, beginning with his work on dreams (c. 1890), aspects of psychoanalysis, the nature of the person, and his rather pessimistic attitude regarding the prospects for the survival of the human species. We will also listen to the work of the great Viennese composer Gustav Mahler. Freud and Mahler were not only contemporaries and soul mates, but Mahler saw Freud as a therapist, in what has since become a famous session.

HU 478**Aesthetics Seminar**

3 credits

An advanced course in the philosophic problems related to works of art and discourse about works of art. Students will review the analytic method of philosophic inquiry and will discuss the philosophy of Wittgenstein and other twentieth-century philosophers interested in the philosophy of language. A central text will be *Languages of Art* by Nelson Goodman.

HU 480**Psychology of Creativity**

3 credits

This course examines the problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist.

Prerequisite: one course in psychology.

HU 481 A/B**Physics**

3 credits

An introductory college physics course. The first semester covers kinematics, dynamics, energy, structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters will include frequent references to architecture, design, and the fine arts. Competence in algebra is required.

HU 483**Theories of Personality**

3 credits

This course emphasizes psychoanalytic theory, but it also includes behaviorism, humanism, existentialism, and other perspectives. This is a required course for Art Therapy students. All others must receive permission from the instructor.

Prerequisite: two courses in psychology.

HU 999**Independent Study**

3 credits

Independent study considers a particular issue of interest to the student and one or more faculty which is not covered in a regular course. Prior approval by the Director of Liberal Arts is required.

Industrial Design

ID 113

Freshman ID

3 hours

1.5 credits

This course introduces Foundation students to the issues surrounding the profession and highlights its importance in informing culture and shaping the way we live. Students will be exposed to the fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture. These fundamentals will be introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design department itself.

ID 200 A/B

Studio 1: Projects

6 hours

3 credits

This course will provide a conceptual and practical understanding of design and three-dimensional problem solving processes. This studio is taught in a collaborative manner, with two instructors conducting projects individually or as a team, in order to provide focused instruction and integrated experiences covering a wide range of subjects including the tools, processes and languages of design and modelmaking. Emphasis is on the development of three-dimensional modelmaking skills, problem solving, and creative thinking and their application to problems of design.

ID 214

Materials and Processes Seminar

3 hours

3 credits

A writing intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications.

ID 220 A/B

Studio 2: Techniques

6 hours

3 credits

This studio will assist the student in acquiring essential two- and three-dimensional representational skills to support the process of design, including conceptualization, production and presentation. It is taught in a collaborative manner; the instructors conduct projects individually or as a team in order to provide instruction and experiences over a wide range of subjects, including the tools, processes, and languages of conceptual drawing and modeling, rendering and detailing, using both the computer and traditional media as a means to assist design and control production. Students learn to apply these techniques to design problems addressed in ID 200 A/B.

ID 290

Design Issues Seminar

3 hours

3 credits

This course is designed to assist the student in developing an understanding of the major issues of design in modern society. Discussions range from issues such as the ecological responsibility of designers to the contributions of individual designers and design organizations throughout the history of the discipline. Assignments include research and demonstration projects that explore ideas and illuminate ethical, practical, and moral issues with which designers should be concerned. Students prepare information and present their views on issues through written, oral, and visual means.

ID 300 A/B

Studio 3: Projects Studio

6 hours

3 credits

This course will introduce students to problems of design from the consumer's point of view with an emphasis on user needs, markets, and ease of use. In the second semester, the students will apply this humanistic understanding to develop more complex products involving mechanical and control technology and systems. Emphasis is on the ability to apply the process of design to both hypothetical and actual problems while developing an appreciation of meaningful form and the appropriate use of technology to meet human needs. Students discover relevant knowledge and apply it to practical problems of design—many brought to the studio by industry. Visiting experts also bring knowledge of current design, marketing, and manufacturing practices into studio projects which are organized to explore the nature of different product types in different industries.

Prerequisites: ID 200 A/B, ID 214,

ID 220 A/B, and ID 290.

ID 312

Architectonics

6 hours

3 credits

This course focuses on visual principles for structuring and ordering architectural space. Introduction to formal issues as applied to interior installations and exhibition design will be developed through drawing, model-building skills and other representational means such as computer-aided drafting. This course will develop concepts through analytical studies of objects/spaces and will culminate in an actual built/alterd environment.

ID 320 A/B

Studio 4: Techniques

6 hours

3 credits

This course assists the student in developing graphic communication skills using computational media and applying these skills to both two- and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, basic animation and interactive design presentation. The first semester focuses on learning the software and the development of printed presentations. The second semester focuses on the development of interactive digital presentations.

Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

ID 326

Human Factors Seminar

3 hours

3 credits

The object of this writing intensive course is to develop the ability to apply technology effectively to meet human needs through the study of human engineering principles for the design of products and equipment. Human anatomy, anthropometrics, and motion and strength of body components are considered, as are sensory systems, human perception, and sensitivities. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.

Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

ID 327

Contemporary Technologies Seminar

3 hours

3 credits

This seminar addresses design as a language process of social interaction. Semantic principles and vocabulary are introduced through lectures, weekly readings, discussions, and exercises. Students work on individual as well as team-based projects to increase the competence of translating these ideas, concepts and principles into design practices, applying replicable design methods towards proposing particular products whose meanings matter and whose use is dominated by facets of human understanding.

Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

ID 400 A/B

Studio 5: Projects Studio

6 hours

3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

ID 420 A/B

Studio 6: Professional Communication

6 hours

3 credits

This studio refines the student's written, verbal and visual presentation skills and assists them in developing communication materials for their senior theses and industry sponsored projects. All assignments are prepared outside of class, devoting class time to intensive group critique of individual presentations. Students develop self-promotion, presentation and correspondence materials utilizing service bureaus and contemporary technologies such as digital files, fax and the World Wide Web to prepare and transmit this information.

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

ID 425

Advanced Computer-Aided Design

3 hours

1.5 credits

This course places students on UNIX-based SGI Indigo computers running Alias Studio software. They learn basics of high-end modeling, rendering and animation through extensive in-class and homework exercises. Modeling covers the generation and modification of surfaces. Rendering work involves the generation and control of lights, cameras and surface attribute specification. Animation includes turntable and flythrough techniques with an introduction to keyframe procedures. Final projects conclude with the creation of printed and videotaped portfolio materials.

ID 490 A

Design Theory Seminar

3 hours

3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

ID 490 B

Design Practice Seminar

3 hours

3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

Master of Industrial Design

ID 600

ID Graduate Seminar

6 hours

3 credits

The primary vehicle for discussing, sharing, integrating, and coordinating study goals and experiences between individual degree candidates and for building collegial relationships between program participants, staff, and advisors.

ID 610

Project Tutorial I

6 credits

Personal tutoring to assist the candidate in their course of study.

ID 611

Project Tutorial II

6 credits

ID 625

Advanced Computing Application

3 hours

3 credits

A practicum in the use of advanced computing capabilities. Emphasis on computer modeling, photo-realistic rendering, animation, video editing, and on anthropometric figure software using multimedia Macintosh and Silicon Graphics computers, as well as networked data access and transfer over Ethernet and the Internet.

ID 627

Human Factors Research

3 hours

3 credits

A seminar course addressing the ergonomic, functional, aesthetic and safety requirements encountered in the application of advanced technology in products for human use.

ID 700

ID Graduate Seminar

3 hours

3 credits

Prerequisites: ID 610, ID 611, and ID 710.

ID 710**Advanced Project Tutorial I**

6 credits

The primary practicum in which concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill pre-planned project objectives.

Prerequisite: ID 610.

ID 711**Advanced Project Tutorial II**

6 credits

Prerequisites: ID 610, ID 611, and ID 710.

ID 740**Masters Thesis Research**

3 credits

A seminar focused on the understanding and application of methodologies, techniques, and technologies appropriate to the research and development objectives of individual candidates. Initiation of the student's comprehensive plan for undertaking the Master Thesis Project.

Prerequisite: ID 610 and ID 627.

ID 741**Masters Thesis Project**

6 credits

A tutorial providing the opportunity for individual candidates to shape and present the outcome of their programs of study in a manner which directly reflects their career objectives. Projects may be carried out independently, under industry sponsorship, or as part of a research project, based on a plan produced and approved in the Masters Thesis Research course.

Prerequisite: ID 610, ID 611, ID 627, and ID 710.

Illustration

IL 100**Foundation Illustration**

3 hours

1.5 credits

Within the context of the illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black and white, and color illustrations. The course will include conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

IL 200 A/B**Pictorial Foundation**

6 hours

3 credits

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Continuing slide lectures expose the student to applicable areas of art history. Also presented are methods of research and development useful in creating illustrations.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 202 A/B**Figure Anatomy**

2 hours (lecture)

4 hours (drawing lab)

3 credits

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 204**Typography**

6 hours

3 credits

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple communication exercises will be addressed. Use of Macintosh computer for generating type.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 300 A/B**Illustration Methods**

6 hours

3 credits

This course deals with the development of narrative imagery, pictorial illusion, space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration.

Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209.

IL 301**Design Methods**

6 hours

3 credits

Further development of the design process in conjunction with the requirements and options available through photomechanical techniques. Projects will deal with image/typography relationships and will be presented for their intrinsic design interest as well as being useful as vehicles to understanding the processes of commercial reproduction. One project will be printed on the University offset press.

Prerequisite: IL 204.

IL 302**Figurative Communication**

3 hours

3 credits

Work from life is combined with work from a wide range of resources. Composing figures in rational space with a convincing relationship to the environment is stressed. Drawing and painting media will be examined. The history of poses, contexts, and pictorial conventions will be discussed.

Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209.

IL 303

Figure Utilization

6 hours

3 credits

Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting techniques will be utilized.

Prerequisite: IL 302.

IL 304

Sequential Format

6 hours

3 credits

Course focuses on sequential formats.

Potential areas of inquiry include brochures, direct-mail pieces, simple animations, slide presentations, multi-page spreads, and identity programs.

Prerequisite: IL 301.

IL 310

Children's Book Illustration

3 hours

3 credits

This course is concerned with the design and illustration of children's books. The emphasis is on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors will be discussed. Students will become familiar with the work of past and present book illustration and design. Guest lecturers will share their professional experiences with the class.

Prerequisite: student must be a Sophomore for enrollment in this course, Juniors preferred.

IL 400 A/B

Illustration

6 hours

3 credits

Assignments revolve around specific areas of illustration—advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (the Ely Competition) will be incorporated in the spring semester.

Prerequisites: IL 300 A/B, and IL 302.

IL 403 A/B

Senior Portfolio

6 hours

3 credits

Development of a portfolio based on the student's personal interests and abilities. Students will focus on a free-lance or studio orientation and develop, over the year, a portfolio of work for presentation at the end of the spring term. In addition to the portfolio, the course will offer instruction in marketing and promotion, business practices and procedures, resume writing, taxes, and small business requirements as they relate to artists.

IL 440

Design Internship

6 hours

3 credits

Open to second semester Juniors and Seniors only, this course places students with local businesses to test their developing skills in a real-work environment. Placements will vary and can include advertising agencies, design studios, publishers, individual free-lance artists, TV stations, museums, and the like.

This course includes a seminar and the development of a learning plan.

Enrollment is limited to 12 students.

Portfolio review and approval by client and faculty advisor required.

Museum Exhibition Planning and Design

ME 500 Museum Course

3 credits
A lecture/seminar course exploring the philosophy and history of museums and the development of the museum exhibition form. Guest speakers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. The course provides students with an overall understanding of the role exhibitions can and do play in public institutions. The course is offered in the evening. Priority for enrollment is given to graduate students in the Museum Education and MEPD programs.

ME 501 History of the Museum and the Museum in Society

3 credits
A lecture/seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Guest speakers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals. This course is held in the evening.

ME 508 The Museum Audience

3 credits
A lecture course focusing on museum communications and learning, identifying the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of museum visitor studies on the planning and design of museum exhibitions and the environment.

ME 610 A/B
Museum Exhibition Design Studio
6 hours, twice a week
6 credits
The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills and techniques.

ME 620
Environmental Graphics
3 hours, twice a week
3 credits
A studio course dealing with color, lighting, design, and production of the graphic components of an exhibition.

ME 622
Media for Museum Communication
3 hours, twice a week
3 credits
A laboratory/workshop course on utilization of appropriate technological media, with emphasis on the creation of visitor interaction. *Computer literacy, familiarity with Macintosh System 7 required.*

ME 623
Exhibition Materials and Technology
3 credits
A demonstration/visitation course directed at the problems of exhibit production, the choice of materials and methods, budgeting, and suppliers of materials and services.

ME 710
Museum Exhibition Design Studio
6 hours, twice a week
6 credits
The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills and techniques. *Prerequisites: ME 500 and ME 610 A/B.*

ME 749 A/B
Thesis Development
6 credits
Independent research and design in an area supporting the student's career objectives and interests.

ME 759
Museum Internship
3 credits
A 3-month, supervised practicum in a cooperating museum.

Music

MU 007 A/B
Introduction to Music Theory
4.5 hours
3 credits
Fundamentals of music theory, designed to introduce students to the basic principles of theory and harmony.

MU 103 A/B
Musicianship I-II
3 hours
3 credits
This course centers on the establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these materials. *Permission of instructor is required.*

MU 107 A/B
Music Theory I-II
3 hours
3 credits
Other conditions for enrollment in this course: Theory Placement Test. An introduction to basic theory. Including the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms. *Permission of instructor is required.*

MU 121
Calligraphy
1 hour
1 credit
This course is aimed at teaching students professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. It is required for composition majors, and is an elective for all other majors. *Prerequisite: MU 107 B*
Permission of instructor is required.

MU 123 A/B
Guitar Class for Non-Majors
1 hour
1 credit
One hour class of guitar instruction in contemporary guitar. Course covers basic technique including fingering, scales, chords, and chord melodies.

MU 130 A/B**Piano Class for Non-Majors**

1 hour
1 credit

One hour class of piano instruction in traditional beginning piano. Coursework includes basic technique including scales, chords, and chord melodies.

MU 131 A/B**Class Piano I-II**

1 hour
1 credit

Introductory and elementary keyboard training using theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary improvisation, technique, and repertoire.

Required of non-Keyboard Music majors.

Open to majors only.

MU 141 A/B**Voice Class for Non-Majors**

1 hour
1 credit

One hour class of voice instruction using traditional methods. Course will cover proper technique of breathing, support, focus of tone, production of clear vocal line, and some musical interpretation of literature.

MU 151 A/B**Introduction - Music Education**

1 hour
1 credit

A two-semester sequence required of all students in the MATPREP program, and open to any student interested in exploring Music Education as a career option. Introduction to Music education is a survey course designed to provide an overview of music teaching - past, present, and future, and to serve as an introduction to the philosophy, methodology, and professional role of the music teacher.

MU 190 A/B**Applied Instruction Non-Majors**

0.5 hour
1.5 credits

Private instruction in all instrumental, vocal, and composition areas.

MU 208 A/B**Jazz Theory I-II**

3 hours
3 credits

A study of diatonic and chromatic theory as related to jazz and contemporary music.

Prerequisite: MU 107 B

Permission of instructor is required.

MU 209 A/B**Jazz Ear Training I-II**

3 hours
3 credits

Melodic, harmonic and rhythmic aural skill development in the jazz and contemporary music idioms.

Prerequisite: MU 103 B

Permission of instructor is required.

MU 213 A/B**Jazz Improvisation I-II**

2 hours
2 credits

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources.

Required of all Jazz/Contemporary Music majors.

Open to majors only.

MU 232 A/B**Class Jazz Piano I-II**

1 hour
1 credit

Harmonic concepts in keyboard application for jazz and contemporary music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation.

Required of non-keyboard instrumental majors.

Prerequisite: MU 131 B

Open to majors only.

MU 241 A/B**Vocal Styles and Diction I-II**

2 hours
2 credits

This course will bring together 2nd and 3rd year vocal majors to expose them to the wide variety of literature and styles required of professionals. Students will perform and be critiqued by faculty and guests. English, Italian, French, and German diction will be studied.

Permission of instructor is required.

MU 254**Basic Conducting**

2 hours
2 credits

A study of fundamental conducting skills and techniques with emphasis upon physical aspects of conducting, score reading and preparation, and rehearsal principles.

Undergraduate corequisite for full acceptance into the MAT in Music Education program.

Open to all candidates for the Bachelor of Music degree.

MU 257 A/B**Lab Teaching/Practicum I-II**

2 hours
2 credits

Observation and introduction to teaching in the schools. Course includes field experience as well as classroom seminars.

Open to majors only.

MU 301 A/B**Music History I-II**

3 hours
3 credits

Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.

MU 306 A/B**History of Rock Music**

3 hours
3 credits

This course investigates the history of Rock from its inception in the 1950s to the present. It begins with the important antecedents of Rock and Roll and then historically traces the various styles that evolved from that time to the present. There will be live demonstrations and illustrations by guests in class. May be taken for elective credit.

MU 307 A/B**Advanced Jazz Theory and Ear Training**

3 hours
3 credits

A practical study of jazz and pop theory combined with an advanced ear-training program, emphasizing instrumental application. Students are required to bring their instruments to class. Coursework includes recognition, writing, dictation, and sight reading of advanced chords, chord additions and alterations, chord substitutions, progressions, and rhythm.

Prerequisite: MU 208 B

Open to majors only.

MU 308 A/B**Analysis and Composition of Contemporary Music**

1.5 credits

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows and industrials. Students will investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis will serve to demonstrate how each style is created. Students produce their own musical compositions in each media context.

Prerequisite: MU 208 B.*Open to majors only.***MU 313 A/B****Jazz Improvisation III-IV**

2 hours

2 credits

Continuation of MU 213 A/B.

Prerequisite: MU 213 B.*Open to majors only.***MU 315 A/B****Jazz Arranging I-II**

2 hours

2 credits

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording.

Prerequisite: MU 208 B, MU 209 B.**MU 317 A****Orchestration I**

3 hours

3 credits

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments. Four orchestration projects are scored, performed, recorded, and critiqued, comprised of: 1) four woodwinds, 2) four woodwinds and seven brasses, 3) string ensemble, and 4) small orchestra with winds in pairs.

Prerequisite: MU 208 B*Open to majors only.***MU 317 B****Orchestration II**

3 hours

3 credits

Primarily intended for composers and music theorists, this course presents an analytical history of orchestration centering on the works of Ravel, Schonberg, Prokofieff, Wagner, Strauss, Debussy, and Stravinsky. Coursework culminates in a large project for full orchestra which is scored, performed, recorded, and critiqued. Composers are encouraged to orchestrate one of their own compositions.

Prerequisite: MU 208 B.*Open to majors only.***MU 331 A/B****Advanced Piano for Vocalists**

1 hour

1 credit

Designed primarily for vocalists, this course continues in the development of piano techniques with an emphasis on learning self-accompaniment. Literature will come from all vocal areas including oratorio, musical theater, jazz, opera, and contemporary.

Students will also accompany other singers.

Prerequisite: MU 232 B**MU 341 A/B****Vocal Styles and Diction III-IV**

2 hours

2 credits

Continuation of MU 241 A/B.

Prerequisite: MU 241 B.**MU 344 A/B****Opera Staging I-II**

3 hours

1 credit

The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas.

*Permission of instructor is required.***MU 347 A/B****Advanced Sight Reading**

1 hour

1 credit

An advanced music reading course designed to further develop the student's music reading, writing, recognition, and inner-ear skills.

Prerequisite: MU 208 B or TH 222 B.**MU 356 A/B****Music Teaching Skills I-II**

1 hour

1 credit

Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, handbells, establishment of classroom environment.

Projects include arranging, performing, and simulated teaching.

*Open to majors only.***MU 401 A****Jazz History**

3 hours

3 credits

Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, free-form, third stream), including their effect on the popular music with which jazz has coexisted. The course includes an in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry.

Prerequisite: MU 208 B, MU 209 B, and MU 213 B or permission of the instructor.**MU 401 B****American Music History**

3 hours

3 credits

This course examines the development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances will help bring to life the music of our American past. Students gain a clear understanding of the social, historical and musical time line that evolved into our current musical environment.

MU 402**World Music**

3 hours

3 credits

A course open to all University students which may be taken for music or for Liberal Arts elective credit. The course covers the classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere.

MU 406
Advanced Rhythmic Theory and Practice
3 hours
3 credits

A study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as contemporary and jazz composers.

Prerequisite: MU 208 B, MU 209 B, and MU 213 B.

Open to majors only.

MU 411
Twentieth Century Music
3 hours
3 credits

A study and analysis of the music of the first half of the twentieth century, such as Schonberg, Berg, Webern, Stravinsky, Hindemith, Varese, Bartok, Copeland, and Messiaen.

Prerequisite: MU 208 B, MU 209 B, and MU 213 B or permission of the instructor.

MU 413 A/B
Recording I-II
2 hours
2 credits

A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.

Required of all Jazz/Contemporary Music majors.

MU 415 A/B
Introduction to MIDI and Electronic Technology
3 hours
3 credits

A detailed "hands-on" examination of the use of microcomputers in the present day composition environment. The course includes the uses of computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

MU 416 A/B
MIDI Synthesis I-II
0.75 hour
1.5 credits
Students will become proficient at the skills necessary to work creatively in the MIDI studio. Information presented will include current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.
Prerequisite: MU 415 B.

MU 417 A/B
Opera Literature
3 hours
3 credits
Survey of operatic styles and genres. Emphasis is placed on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

MU 420 A
Business of Music
2 hours
2 credits
An examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content varies each year according to the needs of the students and their particular career goals.

MU 420 B
Careers in Music
2 hours
2 credits
A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.
Open to majors only.

MU 424
Wagner and the Ring Cycle
3 hours
3 credits
An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.

MU 427
Diaghilev and His Time
3 hours
3 credits
This course will investigate the role of Serge Diaghilev and his famous Ballet Russes in shaping the course of music and dance from c. 1909-1929. Special emphasis will be placed on the works of Igor Stravinsky with reference to his music for the stage. Time will also be devoted to the interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works studied will be looked at from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience. Literature to be studied includes Stravinsky (Firebird, Petrushka, Rite of Spring, Les Noces, Pulcinella, Oedipus Rex), Debussy (Jeux), Ravel (Daphnis and Chloe), Satie (Parade), De Falla (The Three-Cornered Hat), Milhaud (Le Train Bleu, La Création du Monde), Poulenc (Les Biches) and Prokofiev.

MU 441 A/B
Vocal Workshop
1 hour
1 credit
An exit-level course for vocal majors which prepares students for the musical, career and performance practices they will encounter in the competitive professional marketplace. Class includes lectures by guest singers, composers, opera and musical directors, vocal coaches, and record producers.
Prerequisite: MU 331 B, MU 341 B, and MU 347 B.

MU 444 A/B
Opera Staging III-IV
3 hours
2 credits
Continuation of MU 344 A/B.
Prerequisite: MU 344 B.

MU 451 A
Psychology of Music Teaching I
2 hours
2 credits
This course is intended to acquaint the prospective music educator with the major theories and developments associated with the psychology of child growth and development in physical, emotional, and psychological terms; and a volume of principles supported by psychological observation and investigation which appear to possess import for the teaching/learning endeavor in music.
Open to majors only.

MU 451 B**Psychology of Music Teaching II**

2 hours
3 credits

Emphasis is placed upon the application or learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management. Developmental theories, like those of Piaget and Erikson, are explored with attention to selecting learning experiences in the music classroom.

Open to majors only.

MU 550**Advanced Conducting - Choral or Instrumental**

3 hours
3 credits

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary-school level. Emphasis will include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students will select either instrumental or choral emphasis.

Prerequisite: A course in Basic Conducting; full admission to the MAT program or consent of the Director of Music Education.

Required of all candidates for the MAT in Music Education.

MU 551**Education in American Society**

3 hours
3 credits

The course utilizes lecture/discussion, seminar, field and research presentation experiences to address historical, philosophical, and contemporary issues in American Education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required. Students are granted released time from class to complete research papers and are counselled individually to facilitate their projects. Guest speakers typically include a school administrator, counsellor/social worker, a supervisor or teacher from another curricular area other than music, and related school personnel.

Required of all candidates for the MAT in Music.

Prerequisites: full admission to the MAT program or consent of the Director of the Music Education Division.

MU 552**Workshop in Vocal Methods**

1 hour
2 credits

Class instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered. Required of all candidates for the MAT in Music Education.

Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

MU 553**Music and Special Children**

2 hours
2 credits

Through readings, discussions, guest speakers, classroom observations and simulated teaching, the goals of the course are:

1. to define and examine various types of disabilities.
 2. to offer a background on special education practices and laws in America.
 3. to aid students in developing an appreciation of the needs of handicapped persons in general society, in education, and in music education.
 4. to guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom.
- Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achievement.

Required of all MAT in Music Education degree candidates. Prerequisites: full acceptance into the MAT program or consent of the Director of the Division of Music Education.

MU 554 A**Elementary Methods and Materials**

3 hours
3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions.

Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program.

MU 554 B**Secondary Methods and Materials**

3 hours
3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshop, and simulated teaching sessions. *Required of all candidates to the MAT in Music. Prerequisite: full admission to the MAT program.*

MU 555**Elementary Student Teaching**

Students in the field
4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the elementary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Open to majors only.

MU 556**Secondary Student Teaching
Students in the field**

4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the secondary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Open to majors only.

MU 557**Music Administration and Supervision**

3 hours
3 credits

Course addresses issues and concerns of administering school music programs—program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course.

Required of all candidates for the MAT in Music Education. Prerequisite: full admission to the MAT program.

MU 558

Student Teaching Seminar and Major Project

2 hours
2 credits

Taken concurrently with MU 555 and MU 556. Required of and limited to students who are student teaching. Discussion and analysis of field experiences, special workshops and field trips. Major paper comprises a thorough status-study and evaluation of the programs in which each student is interning. Successful completion of an oral exit examination is required.

Open to majors only.

MU 559

Research, Evaluation, and Technology in Music Education

3 hours
3 credits

The course has three primary foci:

1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria.
2. Principles of effective evaluation strategies in music education; standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains.
3. Study of computer applications and related technological advances relative to the teaching and administration of programs in music education.

Required of candidates for the MAT in Music Education. Prerequisite: Acceptance into the MAT program.

MU 560 A

Workshop in Instrumental Methods I

2 hours

2 credits

Class instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

MU 560 B

Workshop in Instrumental Methods II

2 hours

2 credits

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Required of all candidates for the MAT in Music.

Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

MU 761

Handbell Choir

1 credit

Permission of instructor is required.

MU 762

Chamber Singers Ensemble

1 credit

Permission of instructor is required.

MU 764

Small or Specialty Jazz Ensemble

1 credit

Permission of instructor is required.

MU 765

New Music Ensemble

1 credit

Permission of instructor is required.

MU 772

Chorus

1 credit

Permission of instructor is required.

MU 774

Jazz Band - Big Band/Fusion Ensemble

1 credit

Permission of instructor is required.

Private Lessons

The following courses are open to majors only.

MU 191 A/B

Major Lessons (Voice)

3 credits

MU 192 A/B

Major Lessons (Instrumental)

3 credits

MU 193 A/B

Major Lessons (Composition)

3 credits

MU 291 A/B

Major Lessons (Voice)

3 credits

Prerequisite: MU 191 B.

MU 292 A/B

Major Lessons (Instrumental)

3 credits

Prerequisite: MU 192 B.

MU 293 A/B

Major Lessons (Composition)

3 credits

Prerequisite: MU 193 B.

MU 391 A/B

Major Lessons (Voice)

3 credits

Prerequisite: MU 291 B.

MU 392 A/B

Major Lessons (Instrumental)

3 credits

Prerequisite: MU 292 B.

MU 393 A/B

Major Lessons (Composition)

3 credits

Prerequisite: MU 293 B.

MU 491 A/B

Major Lessons (Voice)

3 credits

Prerequisite: MU 391 B.

MU 492 A/B

Major Lessons (Instrumental)

3 credits

Prerequisite: MU 392 B.

MU 493 A/B

Major Lessons (Composition)

3 credits

Prerequisite: MU 393 B.

Media Arts

Photography/Film/ Video/Animation

PF 125

Freshman Photography

3 hours

1.5 credits

An introduction to fundamental techniques used in black-and-white photography, including camera operation, developing, and printing. Lectures and presentations will be included on the technical aspects of photography as well as the creative and conceptual aspects related to the field. Also included will be demonstrations on the production of photographs and pinhole images, the use of the copy stand and slide film, mural printing, and a brief description of the 4x5 camera.

PF 127

Freshman Animation

3 hours

1.5 credits

An introduction to the basics of animation, with an emphasis on the development of storytelling capabilities. Inventive studio projects explore production techniques used both in experimental and character animation. In addition, an historical overview is provided through film screenings and group discussion.

PF 128

Freshman Film

3 hours

1.5 credits

A short survey of film and video production, with an emphasis on the discussion of the artistic possibilities inherent in this medium. Topics will cover elements of narrative, the poetics of film, (early historical experiments, dream form, and visionary film), the documentary idiom (propaganda, social analysis, and political activism), video as an art form (technology, fine art video, and performance art), and kinetic design in the commercial sector (text and moving image design, and kinetic structure in television commercials). Students will write two short papers and prepare a treatment for a work in film or video. Studio assignments concentrate on storyboard development and group shooting projects.

PF 203

Portfolio Documentation

6 hours

3 credits

The goals of this course are the expansion of the skills necessary to compile a coherent visual portfolio, the development of an understanding of the role of photography and video as a research tool, and the acquisition of the skills needed to produce high-quality documentation of two- and three-dimensional artwork. Instruction will address a range of creative lighting and shooting techniques as well as the problems posed by lighting in a non-studio setting. Students will deal with the photographic problems posed by variations in scale and the differing materials of glass, wood, clay, paint, metals, and fibers. Each student is required to present a slide portfolio of their art work supplemented by a short video document describing artistic process.

Prerequisite: PF 125 *Freshman Photography* or PF 211 A *Intro to Photography*.

PF 209

Photography for Illustrators

6 hours

3 credits

This course introduces illustration majors to the fundamental techniques used in black and white photography. After the students learn to fully operate their 35mm cameras, they will then learn to develop their own 35mm black and white film and print on photographic paper. This course will include lectures, demonstrations, and presentations, not only on the technical aspects of photography, but also on photographic information practical to illustrators. Topics such as photographs as reference material, composition, and lighting will be discussed in detail. Towards the end of the course, students will learn various methods of documenting their artwork.

Prerequisite: FP 120 A.

PF 210 A

Introduction to Film I

6 hours

3 credits

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. We will also survey the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of media.

PF 210 B

Introduction to Film II

6 hours

3 credits

A continuation of PF 210 A with an emphasis on timing, staging and blocking exercises to develop a feel for direction, experimentation with multiple-image techniques, the investigation of relationships between sound and image, and the production of a short film or video that integrates these explorations creatively. Much of the coursework will be done in video.

Prerequisite: PF 210 A

PF 211 A

Introduction to Photography I

6 hours

3 credits

Introduction to basic concepts, processes, and techniques of black and white photography, including camera operation, exposure, darkroom procedures, lighting, and their controlled applications. Emphasis is on the normative standard of photographic rendering.

Required for admission to all other Photography courses.

PF 211 B

Introduction to Photography II

6 hours

3 credits

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. There is a heavy emphasis on manipulation of materials, including traditional photographic methods as well as an introduction to computer-manipulation.

Prerequisite: PF 211 A, or by presentation of portfolio.

PF 212 A

Animation Drawing I

6 hours

3 credits

Through a series of exercises concentrating on timing and movement, the student acquires a basic understanding of drawn animation. Sound is introduced for the final project, which consists of a short, animated film shot on 16mm using the Oxberry camera.

Prerequisites: FP 100 A and FP 120 A.

PF 212 B
Animation Drawing II

6 hours
3 credits
Continuing with issues of Animation Drawing I, the student is introduced to under-the-camera animation using varied mediums such as cutouts, sand, and painting-on-glass. All projects are shot on 16mm using the Bolex camera. The final project may consist of any medium selected by the student. A lab fee is required for this course in order to offset the cost of film stock and lab expenses.

Prerequisites: FP 100 B and PF 212 A.

PF 216
Computer Animation I

6 hours
3 credits
This is an introductory course in computer animation. Emphasis is placed upon developing the student's expertise with computer hardware, software tools, and the video utilized in creating electronic images that move.

Prerequisite: PF 212 A.

PF 217
Color Printing Workshop

6 hours
3 credits
Introduction to traditional methods of color printing leading to an exploration of the technical and creative possibilities of color in photography.

Prerequisite: PF 211 A, or by portfolio inspection.

PF 218
Creative Sound

6 hours
3 credits
An exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students will gain insights into new ways of using sound, both on its own and with other media.

PF 310 A/B
Junior Cinema Production I and II

6 hours
3 credits
Production techniques in actual filming situations: starting from the script through budgeting, script breakdown, camera work, and editing, to the finished release print. Students are expected to execute specific assignments in lighting, editing, and sound, and are introduced to synch-sound procedures.

Prerequisites: PF 210 A/B.

PF 311 A/B
Junior Photography Workshop

6 hours
3 credits
Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisites: PF 211 A/B, or by portfolio inspection.

PF 312 A/B
Junior Animation Workshop I and II

6 hours
3 credits
This course consists of a series of advanced drawn-animation exercises culminating in a one-minute animated film. A short, additional film is produced during the second semester. Aspects of career concerns in animation are introduced: grant writing, resumes, budgets, and the process of entering film festivals. The student also receives detailed instruction on operating procedures for the Oxberry camera.

Prerequisites: PF 212 A/B, and FP 190 B.

PF 313 A/B
Basic Photography Studio I and II

6 hours
3 credits
This course is designed to familiarize the student with the tools, techniques, and language of studio photography. The course entails extensive use of the 4" x 5" view camera. The first semester deals exclusively with black and white materials—sheet film exposure, hand processing, and printing large-format negatives. The second semester starts with the introduction of color transparency films and strobe lighting.

Prerequisites: PF 211 A/B, and FP 190 A/B.

PF 314 A/B
Junior Film Forum I and II

3 hours
3 credits
A study of the aesthetics of cinema through an examination of the elements of film language and film as a visual art. This course is a theoretical and practical inquiry into the ways in which visual and aural elements are used to explore and produce artistic meaning, along with an examination of the relationship between film and the other visual arts.

Prerequisites: PF 210 A/B.

PF 315
Expanded Photographic Applications

6 hours
3 credits
A course emphasizing the linkages between camera work, computers, and offset printing. Through the use of electronic imaging, image editing, color separations, traditional darkroom processes, and printing processes, students will explore the technical, aesthetic, and ethical approaches to electronic imaging and photography.

Prerequisite: PF 211 A/B, and FP 120 B.

PF 316
Computer Animation II

6 hours
3 credits
An advanced course in computer animation which builds upon the student's personal exploration of the electronic multimedia environment established in PF 216. An integration of digital audio, video, two- and three-dimensional software tools is emphasized.

Prerequisites: PF 212 B and PF 216.

PF 320
Film Sound

6 hours
3 credits
Students in this course will explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a 5" sync sound film that incorporates the concept of "sound design."

Prerequisite: PF 210 A/B.

PF 322**Media Technology**

6 hours

3 credits

A hands-on exploration of some of the technical materials and procedures that complement the media artist's production skills: video editing and post-production technologies, sound mixing and processing, basic electronics, optical printing, computer sound editing, and computer image processing. Field trips to high-end facilities supplement classroom work and students are expected to work with Dance and Music majors in the completion of a final project.

Prerequisite: PF 210 A/B, FP 100 A/B,

FP 190 A/B, and PF 320.

PF 323**Selected Topics in Photography**

6 hours

3 credits

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Courses have covered areas such as: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.

Prerequisite: PF 211 A.

PF 328**Selected Topics in Animation**

6 hours

3 credits

An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics include clay and puppet animation, character layout and design, and narrative storytelling development.

Prerequisites: PF 212 A/B.

PF 410 A/B**Senior Cinema Production I and II**

6 hours

3 credits

Each student produces an independent thesis film.

Prerequisites: PF 310 A/B, PF 314 A, PF 320, and PF 322.

PF 411 A/B**Senior Photography Workshop**

6 hours

3 credits

Continuation of junior workshop; students work on long-term individual projects or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium. The course culminates in a group thesis exhibition and production of an individual portfolio.

Prerequisites: PF 311 A/B, and PF 313 A/B.

PF 412 A/B**Senior Animation Workshop**

6 hours

3 credits

Directed independent production of a short film project in an idiom of the student's choosing; additional production of a VHS video portfolio composed of several short animated sequences that each student will be able to use when applying for work as either a free-lance animator or for employment with an animation company.

Prerequisites: PF 312 A/B, PF 320 and PF 322.

PF 413**Professional Practices**

3 hours

3 credits

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.

Prerequisites: PF 311 A and PF 313 A.

PF 414 A/B**Senior Film Forum I and II**

3 hours

3 credits

Selected topics dealing with specific issues in film history, theory, and analysis. Additional areas of concentration have included script writing and sound and animation history.

Prerequisites: PF 314 A/B.

PF 415 A/B**Senior Photography Seminar I and II**

6 hours

3 credits

An analysis of contemporary criticism in photography. Extensive reading and some writing with attention to current showings and exhibitions are required.

Prerequisite: permission of department chairperson required.

PF 499**Internship**

90 hours/semester

3 credits

An internship program in which the student is placed in one of several professional situations. Placements in photography may include assisting in professional studios, practice in biomedical photography laboratories, and curatorial positions in galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and free-lance animation artists; students of film may assist in location shooting, set production, editing, casting and scripting, and a myriad of other practical tasks.

Prerequisite: PF 211 A/B (for Photo internships); PF 210 A/B (for Film/Video internships); or PF 212 A/B (for Animation internships).

Printmaking/ Book Arts

All Printmaking/Book Arts classes are open on studio elective basis if prerequisites are met and space available.

PR 102 Freshman Screenprinting

3 hours
1.5 credits
Directly drawn resists, paper stencils, photographic and computer-generated stencil processes are combined for personal expression in this versatile medium. Waterbased screenprinting inks allow for experimentation in color opacity, transparency, and overlay of color forms, and drawing through printmaking. Discussion and examples of other forms of printmaking also presented.

PR 201 Relief/Monotype

6 hours
3 credits
Introduction to the graphic and expressive qualities of woodcut, linoleum, collograph processes printed in monochrome and color. Monoprinting ideas from direct drawing and painting on plexiglass and metal plate is also explored.

PR 202 Screenprinting

3 hours
1.5 credits
Introduction and investigation of stencil methods in screenprinting with waterbased inks. Idea development and acquisition of visual skills in expression in color, line and form through drawn, photographic or computer-generated stencil processes.

PR 204 Screenprinting/Etching

6 hours
3 credits
The graphic qualities of expression in screenprinting and etching/intaglio are presented through historic and contemporary examples and demonstration of the methods which convey ideas in these two media. Various stencil processes from direct-drawn to photographic and computer-generated are explored in screenprinting with waterbased opaque and transparent inks. Handwork on the metal plate includes drawn drypoint, etching, and tonal processes. Emphasis is placed on the understanding of the qualities of these methods and development of personal ideas through their combination.

PR 211 Etching/Monotype

3 hours
1.5 credits
Individual expression with the graphic qualities of etched and directly drawn ideas created on the metal plate by hand or acid etching in color and monochrome. Processes also include printing from drawing and painting directly on plexiglass and metal plate with oil and waterbased materials.

PR 222 Non-silver Printmaking Processes

3 or 6 hours
1.5 or 3 credits
Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are VanDyke brown, cyanotype, gum bichromate, and palladium printing.

PR 223 Bookbinding Methods

3 hours
1.5 credits
A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Some of the structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of archivally sound materials and the use of these structures as vehicles for the students' creative expression.

PR 224 Book Arts: Structures

3 hours
1.5 credits
Historical book forms serve as models and as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures. Some of the structures presented are signature binding, Japanese binding, accordion structure, pop-up structures, and tunnel books.

While this course is an introductory level course, it may also serve as a follow-up course for students who have already completed PR 223 Bookbinding Methods or PR 305 Book Arts I: Type and Binding, since much of the material covered is different.

PR 300 Lithography

6 hours
3 credits
All of the basic techniques of drawing, image making, and printing skills that are necessary to produce hand-pulled, black and white lithographs from lithographic stones and plates will be experienced. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques.

PR 306 Print Study Seminar I

3 hours, alternate weeks
1.5 credits
Students meet at the Philadelphia Museum of Art Print Study Room to discuss and study original prints and rare books from the museum collection. Masters of the 15th through the 18th centuries are introduced and researched. Printmaking processes that parallel the material covered are demonstrated and practised in the printmaking studios.

PR 307 Book Arts: Concept and Structure

6 hours
3 credits
The course offers students an opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting will be on an intermediate level. Methods of relief printing will be explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making will be pursued. Special emphasis will be on development of a personal visual language.

PR 308 Advanced Lithography Workshop

6 hours
3 credits
Students are offered the opportunity for further investigation and development of lithographic image making, including photographic techniques and multi-color printing. Editioned prints of greater scope and complexity are undertaken, consistent with the student's interest and experience. *Prerequisite: PR 300.*

PR 322
Advanced Non-silver
3 or 6 hours
1.5 or 3 credits
Students will have the opportunity for continued development of image and skills in combinations of non-silver processes.
Prerequisite: PR 222.

PR 326
Introduction to Offset Lithography
3 or 6 hours
1.5 or 3 credits
Students are offered a hands-on course which develops skills in image preparation and printing techniques using offset lithography. An emphasis will be placed on personal imagery. Both hand-drawn and photographic methods of image making will be investigated.

PR 327
Advanced Offset Lithography
3 or 6 hours
1.5 or 3 credits
Students will have the opportunity for a continued investigation of offset lithography.
Prerequisite: PR 326.

PR 400
Advanced Workshop
6 hours
3 credits
Students continue to develop their ideas, images, and techniques while establishing their direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, crafts, etc.
Prerequisites: PR 201, PR 204, PR 300, PR 305, and FA 333 A.

PR 406
Print Study Seminar II
3 hours, alternate weeks
1.5 credits
The historical and conceptual context of prints, portfolios and book arts of the 19th and 20th centuries are studied at the Philadelphia Museum of Art. Written and printed expression of the ideas and processes involved are integrated into this course of study.

PR 407 A/B
Thesis Seminar I-II
3 hours fall and spring
1.5 credits
Students will work toward the acquisition of a professional profile, including a resume and artist's statement. In addition, they will develop portfolio and slide presentations. They will participate in discussions of works in progress, with faculty and guest lecturers, and cultivate an awareness of contemporary conditions and practices in the field through gallery visits, readings, discussions, and guest lectures.

PR 412
Advanced Printmaking Media: Digital Applications
6 hours
3 credits
This course of study offers an opportunity for continued investigation into printmaking processes on an advanced level in terms of technical understanding and the development of imagery. The emphasis will be on the integration of idea and process and the incorporation of computer-generated material to be extended through the mark-making qualities, size extension, and color overlays possible through screenprinting, etching, relief, and lithography.
Prerequisite: Introductory class in one or more printmaking processes: *Photoshop*.

PR 420
Thesis Workshop
6 hours
3 credits
This course offers the student the opportunity to develop a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed in the development of ideas and content of individual student's work, which is supported by a series of individual and group critiques by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.
Prerequisites: PR 201, PR 204, PR 300, and FA 333 A.

PR 421
Collaborative Printmaking
3 or 6 hours
1.5 or 3 credits, on tutorial basis
Involvement in the business, technology and experience of printing limited editions for faculty, student, or professional artist by guiding the artist in preparation of the idea, then proofing and printing the edition. Advanced students only; demonstration of mark-making and editioning abilities.

PR 425
Book Production
3 or 6 hours
1.5 or 3 credits
This advanced course of study will focus on the development and production of a printed book or portfolio of works: design and formatting of a publication including investigation of sequence, page design, and binding possibilities; hands-on experience in the preparation of images for press production, pre-press techniques, and assisting the Master Printer in the printing. All work will be produced in the Borowsky Center for Publication Arts, the University's state of the art offset lithography facility. Students may choose to collaborate on projects or work independently.
Prerequisite: Recommendation from the participant's major department chair is required.

MFA Book Arts/ Printmaking

PR 600 A

Colloquium: Text and Image

3 hours

1.5 credits

An understanding of language and verbal constructs enables the individual to explore the relationship between text and imagery. Emphasis is placed on the individual's personal vision throughout the program's course of study.

PR 600 B

Colloquium: History of the Book

3 hours

1.5 credits

Hands-on study of rare books and manuscripts from antiquity to the present with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia with field trips to local special collections.

Prerequisite: PR 600 A.

PR 610 A 01

Book Arts Studio: Color/Mark

3 credits

Provides the student with an opportunity to explore a broad range of image-making approaches. Emphasis on mark making with a number of instruments and media, the use of color as a structural basis for composition, and the compositional and expressive use of letter forms.

PR 610 A 02 4.5 credits

PR 610 B 01/B 02 3 credits

Book Arts Studio

A series of studio courses exploring conceptual concerns intrinsic to the creation of a book. The student learns to incorporate calligraphic, handset or computer-generated letterforms with images in unique and editioned books. Emphasis on proficiency in process and the creation of a personal visual language. Focus on achieving a strong foundation in technical and conceptual skills. Frequent faculty and visiting artist critiques encourage and evolution in ideas and imagery.

PR 623 A/B

Bookbinding

3 hours

1.5 credits

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

PR 626

Offset Lithography

3 hours

1.5 credits

Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develop skills in photomechanical processes, platemaking and color printing.

Prerequisites: PR 600 A, PR 610 A, and PR 623 A.

PR 700 A/B

Colloquium: Professional Practices

3 hours, alternate weeks

1.5 credits

Professional practices and issues related to the fields of printmaking, book, and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester, the focus is on the completion of the individual's written thesis requirements. Each thesis candidate prepares a resume, an artist's statement, and presents a slide lecture to be placed on record in the University Library.

Prerequisites: PR 600 A/B.

PR 710 A/B

MFA Thesis Studio

3 credits

A continuation of book and printmaking projects are combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester. The MFA candidate develops an individual course of study and defines the projects in a written contract. A thesis committee to advise the student through the thesis exhibition process is chosen during the fall semester. The evolution of ideas and imagery is encouraged through frequent faculty and visiting artist critiques.

Prerequisites: PR 610 A/B.

PR 723 A/B

Bookbinding

3 hours

1.5 credits

Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction the final semester will be devoted to developing structures that support thesis work.

Prerequisites: PR 623 A and PR 623 B.

Painting/Drawing

PT 101

Freshman Painting

3 hours

1.5 credits

This course is primarily an introduction to the decisions, general methods and problems of painting. Students will be introduced to oil painting with both still life and figurative subject matter. Technical instruction will be given to allow the student to focus on the broad image possibilities in painting. We will work from setups, models and landscapes.

PT 124

Freshman Drawing

3 hours

1.5 credits

This course is designed to increase the beginning student's awareness of drawing as an expressive pictorial form. It is meant to enrich rather than duplicate the Foundation Drawing experience. The students will be made aware of the options and issues in responding to the visual world as well as to the imaginative inner necessity that is at the core of fine art. Included in the course of study will be an investigative perceiving and representing of objects and scenes, mark-making as a conveyor of feelings, sensations, and ideas, and compositional and stylistic strategies that present meaning. The emphasis will always be on the awareness of options for expression rather than on prescribed systems of drawing.

PT 202 A/B

Sophomore Painting

6 hours

3 credits

This course is required of all Fine Arts majors. Studio work will introduce the student to the domain of painting through projects that cover not only the basic elements of form, color, and technique, but also the basic skills of thinking like a painter. Students will be exposed to the origins and purposes of paintings and the range of possibilities offered by both traditional and contemporary approaches.

PT 211
Painting Studio
3 hours
1.5 credits
A general study of painting subjects, such as the still life, landscape, the city, the human figure and its environs. This course usually will include a subtitle, such as Figure in the Landscape, which defines the thematic basis for the studio projects.

PT 213
Anatomy and the Figure
3 hours
1.5 credits
This course gives the student the opportunity to investigate the basic visual structure of the human figure—both skeletal and muscular. During the second semester, the human head will be studied as well as basic positions of the figure with their context.

PT 219
Watercolor
3 hours
1.5 credits
A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and non-perceptual approaches will be introduced.

PT 225
Figure Drawing
6 hours
3 credits
This course is intended to teach students to draw the figure using both two- and three-dimensional methods. Students will work from the clothed and nude model using a wide variety of materials. Emphasis will be placed on the process of drawing, the development of visual perception and manual control rather than on the production of completed drawings and modeled figures.

PT 226
Abstract Drawing and Composition
6 hours
3 credits
Studies in the diverse forms and processes of abstraction. Using both improvisational and systematic methods, drawings will explore compositional principles based on nature, chance, and geometry.

PT 227
Figure Painting
6 hours
3 credits
A studio course that develops increasing authority in representing figures in pictorial art. Through studio projects the student will become more aware of the various issues to be considered in creating human figures. Pictorial qualities such as volume, gesture, weight, scale, distance, color and tone, figure-ground relationships and compositional grouping and intervals will be explored through numerous small works and one or two larger projects at the end of the semester. Assignments will lead students to respond directly to models, to construct images from various sources, and to investigate and emulate different stylistic possibilities through examination of master works.

PT 236
Figure Composition
3 hours
1.5 credits
A drawing course emphasizing the development of images using multiple figure arrangements. Assignments are designed to foster awareness of the significance of poses and groupings relative to formal design virtues, narrative and symbolism.

PT 237
Representational Painting
6 hours
3 credits
A studio course addressing traditional and contemporary concepts and styles in representational images. Special emphasis will be placed on the relationship between content and pictorial choice made by the student artist. Throughout the semester, the role of form, color, space, interval and gesture, and surface in the composition of images will be investigated. Paintings will be generated both from direct observation of nature and human figures and from the students own resources. The series may focus on contemporary prototypes (painting since 1945) or established specific traditions such as American portraiture. Assignments are presented with supportive examples and discussed in individual and group critiques.

PT 238
Abstract Painting
6 hours
3 credits
The genesis of abstraction can be nature, idea, emotion. An abstract painting is one in which the pictorial form is primarily a product of invention and imagination. It may or may not reflect a reality outside itself. Assignments will investigate a range of concepts, sources, and procedures.

PT 240
Materials and Techniques
3 hours
1.5 credits
This course will concern itself with the materials and processes used in making pictorial works of art. Information on the appropriate use of materials, such as pigments and painting supports, will be given and explored by the students. This course will also delve into materials and processes to create aesthetically significant surfaces.

PT 241
Color Studies
3 hours
1.5 credits
Studio work and independent projects will consider the purposes and effects of color organization, color perception, and color theory. Color will be approached as emotive, symbolic, descriptive, and structural.

PT 245
Figure Drawing and Modeling
3 hours
1.5 credits
This course is based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts, and the development of visual perception.

PT 269
Collage: The Constructed Image
6 hours
3 credits
Studio projects are assigned which promote the development of images through the aggregation of fragments. Collage as a principle of construction reexamines compositional notions of unity and harmony and can involve the interaction of diverse and incongruous materials, methods, styles and/or images.

PT 302 A/B**Junior Painting**

6 hours

3 credits

Studio activity that develops a professional working routine in the student, who will be encouraged to show increasing personal initiative and direction. Regular critiques on both an individual and group basis will connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. Visiting artists will be invited to participate through lectures and studio critiques.

PT 402 A/B**Senior Painting**

6 hours

3 credits

Independent studio work, culminating in a thesis exhibition. Critical commentary will center on four areas of concern:

1. The character of the work—its formal properties, its physical properties, and aspects of intelligibility.
2. Intentionality—investigation of motives and choices.
3. Context—ways that a work relates to a larger body of work, both generic and stylistic.
4. Quality—approaches to questions of value. There will be individual critiques each week and periodic group critiques involving the participation of visiting artists.

Prerequisites: PT 302 A/B, and FA 333 A/B.

PT 403**Drawing III**

6 hours

3 credits

The course will center around the student's personal interpretation of the human figure. Various conceptual and perceptual modes will be offered for exploration and understanding according to the student's needs. The student will be expected to formulate, develop and seek authority in a particular mode or modes relevant to him/her. The pictorial concerns under general scrutiny will be: the figure and its environment; interval and gesture, the various approaches and possibilities in color and surface.

Prerequisites: FA 224 A/B.

MFA in Painting

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

PT 610**Major Studio I**

5 credits

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

PT 611**Major Studio II**

5 credits

Further exploration of the options, with increased awareness of theoretical issues and personal vision.

PT 710**Major Studio III**

5 credits

Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

PT 711**Major Studio IV**

5 credits

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Sculpture**SC 101****Freshman Sculpture**

3 hours

1.5 credits

SC 201**SC 202****Sculpture I**

6 hours

3 credits

An introductory studio course on the fundamentals of sculpture. The approach is through tactile and visual perception with instruction in both traditional and contemporary form making in a variety of materials and techniques. Sculptural issues addressed are the recognition and construction of space and form, axial relationships, movements, scale, weight, balance, organic and geometric qualities, modularities, transformations, and symbolic meaning.

One semester required of all Fine Arts majors (SC 201 or SC 202).

Both semesters required of all Sculpture majors.

SC 220 A/B**Molding and Casting**

3 hours

1.5 credits

In the first semester, the course covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. The second semester provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

SC 241**SC 242****Introduction to Sculpture Projects**

6 hours

3 credits

An open studio oriented toward helping the development of individual initiative. Stressed is how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

SC 260 A/B

Structure of the Figure

6 hours

3 credits

An anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method.

Covered are proportions, anatomic structure, surface topology, morphological variation, and the body in movement. This course is directed toward two-dimensional artists as well as sculptors, and what is stressed are the means by which the body's salient features can be recognized from any viewpoint in any pose.

SC 321

Carving

3 hours

1.5 credits

This course introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

SC 401

SC 402

Sculpture III

6 hours

3 credits

Terms like monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. What is stressed in each case is the relationship that sculptures have with the context they exist in and the purpose they serve.

Prerequisite: SC 202.

Required of all Sculpture majors.

SC 421

Metals

3 hours

1.5 credits

Form making in non-cast metal sculpture has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding, forging, and other ferrous metal techniques, this course is oriented to making sculpture with iron or steel.

SC 431

SC 432

Advanced Figure Modeling

6 hours

3 credits

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisites: SC 223, SC 231, and SC 232, or by permission.

SC 433

Projects in Figure Modeling

6 hours

3 credits

SC 441

SC 442

Advanced Projects

6 hours

3 credits

This course provides a studio context where maturing, self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 and SC 242.

MFA in Sculpture

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

SC 610

Major Studio I

5 credits

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

SC 611

Major Studio II

5 credits

Further exploration of the options, with increased awareness of theoretical issues and personal vision.

SC 710

Major Studio III

5 credits

Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

SC 711

Major Studio IV

5 credits

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Theater Arts

TH 100 A/B

Acting for Non-Majors

1.5 hours

1 credit

This course is designed to introduce the non-actor to improvisation, character development, and the basic idea of action and objective in performance. The first four weeks acclimate the new actor to being expressive in a group using body and voice through improvisation, theater games, movement; breathing and relaxation techniques will also be taught. The student will be introduced to script analysis, write and develop monologues, and create dramatic characters for performance. Grading is based on class participation and progress with the work on monologues.

TH 103 A/B

Acting Studio I-II

6 hours

3 credits

An introductory studio focusing on the fundamentals of acting, basic skills for stage communication, voice and movement exercises, centering techniques, and exercises designed to increase physical and emotional stamina, identify and strengthen poor technique, develop focus and concentration, and to introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self.

TH 103 L

Crew

2 hours

0 credits

TH 105 A/B

Stage Combat I-II

3 hours

2 credits

This introductory course teaches the integration of safety and acting with the techniques of unarmed combat and knife-fighting.

TH 109 A/B

Speech for Actors I-II

3 hours

3 credits

General American pronunciation is introduced. Alexander Techniques are incorporated to assist with relaxation, breathing, resonance, articulation and text work.

Physical and vocal warm-ups are an integral part of each class. Shakespearean verse is introduced in the second semester.

TH 114

Mask Characterization

3 hours

1 credit

Introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of self-conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character; a synthesis of the entire semester's work.

TH 115 A/B

Movement for Actors I-II

1.5 hours

1 credit

Introduces basic movement vocabulary in modern dance using, primarily, basic improvisational technique. The course is designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. The course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Each semester concludes with a presentation of a creative project which emphasizes movement in conjunction with other theatrical forms.

TH 116 A/B

Dance for Actors I-II

1.5 hours

1 credit

TH 119 A/B

TH 219 A/B

TH 319 A/B

TH 419 A/B

Business of the Arts

1 hour

1 credit

Exploration of the business and legal aspects of theater and the actor's career: the roles of agents, managers, producers, and managing directors are explored. Guest lecturers from the field conduct seminars on various topics such as unions, contracts, and starting theater companies.

TH 122 A/B

Music Skills I-II

3 hours class

1 hour lab

2 credits

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab.

Required of all musical theater students.

TH 140 A/B

Voice for Musical Theater I-II

1.5 hours class

0.5 hour lesson

2 credits

Vocal technique training for musical theater students. Individual coaching sessions are combined with group sessions in which students rehearse and perform solo and ensemble musical theater repertoire. Each student will develop a working understanding of vocal anatomy, breathing, support, placement, resonance and diction and a regimen for out-of-class practice. Students work with cassettes outside of class.

Required for all musical theater students.

TH 150 A/B

Dance for Musical Theater I-II

3 hours

1 credits

Dance technique training oriented to the specific needs of the musical theater performer. Classes in jazz, tap, movement, improvisation, and related subjects build strength and awareness and extend the student dancer's physical and expressive range.

Required of all musical theater majors.

TH 203 A/B**Acting Studio III-IV**

6 hours

3 credits

This course continues the work started in TH 103. Sensory/emotional work and their relation to characterization is further explored, leading to an in-depth study of motivation and subtext. Sensory, emotional and adaptation exercises, as well as improvisation and two-character scenes are used to deepen the actor's ability to execute honest and purposeful stage action and communication. With the aid of method and other techniques, emphasis is laid on the "truth of the movement." Both performance and personal journals are maintained on a continuing basis, and outside rehearsals on scenes are expected. All scene work is directed by the instructor, using individualized hands-on approach.

TH 205**Stage Combat III**

3 hours

2 credits

This intermediate course teaches the integration of safety and acting with the techniques of Broadsword and rapier-and-dagger. This course continues the work started in TH 105 A/B.

TH 205 B**Stage Combat IV**

3 hours

2 credits

This course specifically prepares the student for the certification test of the American Society of Fight Directors. Fights are choreographed and perfected using several weapons and unarmed techniques in a credible, clear, and exciting stage fight in the context of a theatrical scene using dialog. Students admitted by invitation.

Prerequisite: minimum grade of "B" in TH 205 A.

TH 209 A/B**Speech for Actors III-IV**

3 hours

2 credits

Through the course of the year each student is expected to achieve a high degree of proficiency in General American pronunciation. Resonance, placement and range are developed, supported by the Alexander Technique and using Shakespearean and other text. The first semester is spent restrengthening muscles, correcting pronunciation and placement, and redeveloping range. Strict attention is paid to Standard English pronunciation. The student is also drilled in, and expected to be proficient in General American pronunciation both Polished and Common. The second semester continues the work of the first and begins the study of vocal interpretation from scripted material, both poetry and prose. Using unfamiliar texts, the actor is asked to interpret vocal character and develop vocal emotional line. The final step in the process is to train the actor to add the physical character without undermining vocal placement or creative strain.

TH 213 A/B**Script Analysis I-II**

3 hours

3 credits

Introduces the student to practical analysis of texts/scripts for enhancing the move from script to performance. The course explores the concepts of conflict, human action, character, action/reaction cycle, objective, dramatic structure, translations, and resources external to the script (historical perspective). At the course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and understand the consequences of each element of a performance on its audience.

TH 215 A/B**Movement for Actors III-IV**

3 hours

2 credits

Movement for actors utilizing intensive physical-emotional improvisation work, including exercises in calisthenics, aerobics, rhythmic movement, combinations, center floor work, stretches, and the use of physical impulse to expand emotional range.

TH 222 A/B**Music Skills III-IV**

3 hours class

1 hour lab

3 credits

Continued skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. Examples are drawn from a wide range of musical repertoire. In-class exercises and drills are supplemented with computer-based instruction.

Required of all musical theater students.

TH 240 A/B**Voice for Musical Theater III-IV**

1.5 hours class

0.5 hour lesson

2 credits

Individualized coaching sessions are used to solve individual vocal problems and continue development of the student's unique instrument. Students also meet weekly in group sessions to rehearse and present solo and ensemble musical theater repertoire. Listening assignments introduce students to the artistry of significant musical theater performers, past and present.

Prerequisite: Voice for Musical Theater I-II.

Required of all musical theater students.

TH 250 A/B**Dance for Musical Theater III-IV**

4.5 hours

2 credits

A continuation of the previous year's dance training. Technique training in jazz, tap, ballet and related subjects is continued, with focus on the technical needs of the musical theater performer.

Prerequisite: Dance for Musical Theater I-II.

Required of all musical theater majors.

TH 303 A/B**Acting Studio V-VI**

6 hours

3 credits

The overall emphasis of the course is on theatrical styles of acting.

TH 309 A/B**Speech for Actors V-VI**

3 hours

3 credits

The purpose of this course is to give the student a thorough and practical understanding of the voice and how it works as applied to acting. Starting with physical awareness, the aim is, through techniques of self-sensing, to uncover and dismantle tensions which prohibit primary impulses. As the main element in the function of support, much emphasis is placed on spinal alignment and lengthening of the vertebral structure so the breathing is able to operate with more efficiency and economy. The goal is to undo blocks so that each area—jaw, tongue, soft palate—are systematically examined and specific exercises are done which are designed to create a full awareness and understanding of how these muscles function.

TH 311 A/B**Theater History I-II**

3 hours

3 credits

A two-semester survey of the history of theater: its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions, and lectures. The course will explore the history of theater through its artistic, spiritual, political and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to the theater of other periods of history.

TH 312 A/B**Musical Theater History I-II**

3 hours

3 credits

A two-semester survey of the history of the American musical theater in the nineteenth and twentieth centuries. Students develop insight into the writers, performers and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students will undertake research projects focusing on major performers, writers, directors and choreographers. Artists and their work will be studied in print and on audio and video recordings.

TH 315 A/B**Movement for Actors V-VI**

3 hours

2 credits

A course sequence designed to aid the student in developing ease and flexibility of movement through increased awareness of habitual movement patterns. The student is guided through the process of substituting useful movement patterns for those that interfere with comfort and freedom of expression. A vocabulary and a consistent technique is developed which the student can apply to stage movement, vocal work, dance, etc., and a greater kinesthetic sense enhances expressive movement and relaxed, controlled speech.

Corequisite for musical theater majors: TH 318 Musical Theater Repertory.

TH 318 A/B**Musical Theater Repertory**

5 hours

2 credits

Scenes, songs, and dances are drawn from the diverse musical theater repertory, enabling the student to develop versatility and a sense of style.

Prerequisite: Dance for Musical Theater III-IV. Required of all musical theater majors.

TH 320**Musical Theater Performance**

3 hours

2 credits

An elective course for actors, singers and dancers in which students can explore the craft of the singing actor through exercises, improvisations and repertoire study. Students will learn and rehearse solos, scenes and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease and expressiveness in musical theater performance.

Prerequisite: one year of voice training, one year of acting training.

TH 325**The Art of Oral Interpretation**

3 hours

2 credits

The course will examine the elements of form and structure in various kinds of literature, and apply that analysis to the craft of the performance. Studies will begin with fairy tales, investigate modern and contemporary retellings of fairy tales, and continue with modern and contemporary short stories. The techniques of oral interpretation—different than those used in a studio acting class—focus on the meaning of literature via suggestive vocal dexterity and subtlety of revelation, rather than explicit action. Students will be required to write papers analyzing the literature they choose to perform. The course will close with a class performance.

TH 340 A/B**Voice for Musical Theater V-VI**

1.5 hours class

0.5 hour lesson

2 credits

A continuation of the musical theater vocal training sequence. Students work on more demanding and diverse literature in individual and group sessions. Students are coached on vocal skills pertinent to repertoire being represented in productions.

Prerequisite: Voice for Musical Theater III-IV. Required of all musical theater students.

TH 350 A/B**Dance for Musical Theater V-VI**

3 hours

1 credit

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: Musical Theater Dance IV. Required of all musical theater majors.

TH 400 A/B**Acting For Film I-II**

3 hours

3 credits

This class is designed for acting students who want to gain knowledge and experience in acting for film and television. The primary goal of the class is to bring out each actor's natural talent which is often the most "marketable" in the film and television industry. During the course each actor will work on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure, and believable. Special video sessions will take place throughout the course to give each participant a valuable, hands-on experience in acting for the camera. The actors will also be able to see and evaluate each other's film work during a special screening session at the end of the course. Special benefit: the actors will be able to use excerpts from their monologue/scene for a "video audition" commonly required by today's casting directors, actor's agents, and film/TV directors.

TH 403 A/B**Acting Studio VII-VIII**

6 hours

3 credits

The senior acting student will be prepared for his/her entry into the theater profession through a research and practicum approach to interview and audition techniques. Research into the type of theater companies available, theater and casting agents, showcase opportunities, useful sources for jobs, of theater companies available, theater and casting agents, showcase opportunities, a survey of Actor's Equity Association, and current trade papers will be included in the course, as well as an actual experience of interviewing and auditioning for a play director or casting agent with valuable critique following. Emphasis in the first semester will be placed on the senior actor's one-person performance projects.

TH 405 A/B**Stage Combat VII-VIII**

2 hours

2 credits

Direction in stage fighting with a wide variety of weapons.

TH 409 A/B**Speech for Actors VII-VIII**

3 hours

3 credits

Emphasis is on dialects. Standard English, regional and national accents, using Standard English as a base, is the focus in the first semester. During the year, individual vocal and speech problems are addressed through class clinics and tutorials.

TH 415 A/B**Movement for Actors VII-VIII**

3 hours

2 credits

Continuation of TH 315 A/B.

TH 417**Directing Studio**

3 hours

3 credits

An introduction to the basic fundamentals of directing including a thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. Finally the student will be asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. The second semester introduces the basics of acting coaching and is coordinated with the script analysis and dramatic criticism. Semester culminates with student staging and coaching a medium-length scene from a modern play.

TH 440 A/B**Voice for Musical Theater VII-VIII**

1.5 hours class

0.5 hour lesson

2 credits

Emphasis in the senior year is on preparation of audition songs and professional outplacement.

Prerequisite: Voice for Musical Theater VI.

Required of all Musical Theater majors.

TH 450 A/B**Dance for Musical Theater VII-VIII**

3 hours

1 credit

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: Dance for Musical Theater VI.

Required of all Musical Theater majors.

TH 449**Internship**

3.0-15.0 credits

TH 999**Independent Study**

Writing for Media and Performance

WM 111, 112

Traditions of Narrative I, II

6 hours

3 credits

A two-semester studio writing class examining the different genres of narrative prose traditionally adapted in writing for media. Literary works read and analyzed will include mysteries, science fiction, "coming of age" fiction, satire and heroic mythology. Students will be required to read extensively and write major compositions, adapting the narrative and literary characteristics of the works discussed.

Prerequisite: Permission of the instructor and review of a portfolio of written work.

WM 211, 212

Structure of Drama I, II

6 hours

3 credits

A two-semester studio writing class concentrating on various forms of dramatic writing, including plays, screenplays and teleplays. Extensive writing and reading will be accompanied by discussion and critical analysis of the assignments, supplemented by video examples of the dramatic works. Students will be required to adapt the dramatic principles discussed in class in their writing.

Prerequisite: Permission of the instructor and review of a portfolio of written work.

WM 213

Scriptwriting

6 hours

3 credits

A studio writing course introducing students to the process of writing for film and television, focusing on the elements necessary to the creation of successful scripts in the field. The student will develop the skills necessary to produce an outline/treatment and a fully developed short script.

Prerequisite: Permission of the Instructor based on a review of a portfolio of written work.

WM 241

Arts of the Media I

3 hours

3 credits

A course designed to introduce students to the various production values which directly influence the character of the dramatic product. Subjects of study will include music, cinematography, art and production design, editing, sound, costume design and special/ computer effects as they relate to the writer's intention and the quality of the final product.

Open to all students.

WM 251, 252

Narrative Cinema I, II

6 hours

3 credits

A two semester course examining and analyzing film through the perspective of narrative structure. Various forms, "schools of film," styles, and genres from both the domestic and international film community will be studied chronologically, emphasizing the influence and integration of the various forms with one another.

The course will require supplemental weekly screenings of the work being studied.

Students who have successfully completed

HU 248 A/B are not eligible to enroll for credit in this course.

Open to all students.

WM 253

History of Television

3 hours

3 credits

A survey course designed to provide an overview of the medium of television. The impact of television, since its inception, has become increasingly pervasive and influenced an entire society through its ability to educate and entertain. Video examples of the medium will be supplemented by class discussion and reading assignments. Two term papers, a midterm and final exam will be required.

Open to all students.

WM 315

Adaptation for Media/Fiction

6 hours

3 credits

A studio writing course developing the craft of adaptation, focusing on the use of fictional material as the source for the dramatic form. The various genres of fictional material, including novels, short stories, plays, and musicals will be examined and students will learn to handle the conceptual and technical challenges inherent in the process of altering written text for the mediums of television, film, and interactive software.

Prerequisite: Permission of the instructor, and a portfolio of written work.

WM 316

Adaptation for Media/Non-Fiction

6 hours

3 credits

A studio writing course developing the craft of adapting nonfictional sources to the dramatic and documentary form. Various genres of nonfictional material, including, but not exclusive to, newspapers, periodicals, autobiographies, biographies, memoirs, letters, diaries, and historical texts will be examined. Students will learn to manage the conceptual and technical challenges inherent in the adaptation of nonfiction for television, film and interactive media.

Prerequisite: Permission of the instructor based on review of a portfolio of written work.

WM 321, 322

Advanced Screenwriting I, II

6 hours

3 credits

A studio writing course preparing the student for the entire process of crafting a full length script in the area of television, film or theater. In the first semester, students develop a concept, practice pitching the project, prepare an outline/treatment for a full length work and draft the first act. The second semester will be devoted to the completion of the full-length work and the revision process. *Prerequisites: Traditions of Narrative, Dramatic Structure, Scriptwriting, or permission of the department director.*

WM 323, 324

Advanced Playwriting I, II

6 hours

3 credits

A studio course preparing students to write a full-length play. The first semester will focus on development of a theme and preparation of a draft of the first act. The second semester will be devoted to the completion and refinement of the piece, resulting in a full-length work.

WM 331**Issues in Mass Media**

3 hours

3 credits

A course examining topical issues directly related to the impact of television and film on race, gender, and class issues, patterns of consumption, privacy, and the ethical use of technology. The impact of the media on society will be addressed as they directly and indirectly affect our culture on a variety of levels. Individual reactions to the media will be explored with special attention paid to how we view ourselves and others as a result of what we see, hear and read.

Open to all students.

WM 341**Acting/Directing for Writers**

6 hours

3 credits

A studio course addressing the collaborative aspect of dramatic production involving writers, actors and directors. Students will be introduced to directing and acting, using their own dramatic texts as the source material. All students should have polished dramatic scenes already written prior to the beginning of the course.

Prerequisite: Scriptwriting

WM 411, 412**Senior Thesis I, II**

6 hours

3 credits

A studio writing course centering on the final writing project in the program and the development of the student's portfolio of written work. Over the year, the student will develop an outline/treatment and the completion of a full length work in the area of concentration in writing for media.

Prerequisite: Advanced Screenwriting A/B OR Multimedia Writing A/B

WM 421**Business of the Writer**

3 hours

3 credits

A course providing the practical knowledge specific to the world of professional writing in media. Subjects will include: professional business practices, the selection and importance of a literary agent, resume writing, the "art of the pitch," the differences between working as a free-lance writer and life as a staff writer, and the respective issues facing writers in the various fields of media. Visiting professionals from the field of writing will conduct seminars and discussions, lending their expertise to the course.

Open to seniors only.

WM 431**Interarts Project**

6 hours

3 credits

A course providing an opportunity for writers and students throughout the University to collaborate on a semester-long project. Students will jointly submit project proposals for approval and develop them to completion. Emphasis will be placed on the students' ability to consider the artistic and technical implications of the combined media while successfully integrating art forms in a considered and polished final piece.

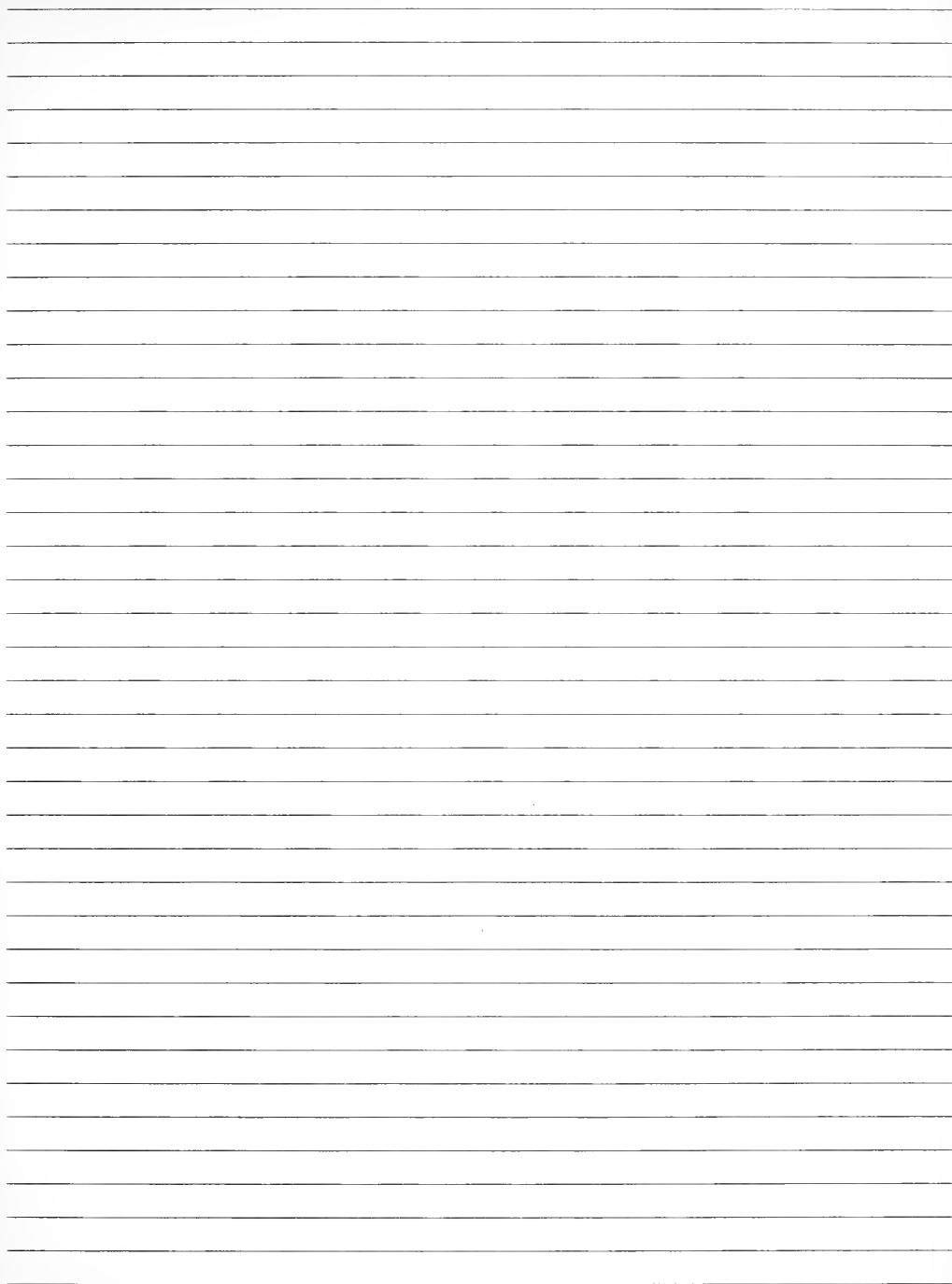
Open to all students.

WM 499**Internship**

6 hours

3 credits

Seniors are placed with regional companies to expose them to a real work environment in the field of media. Placements will vary and can include local network-affiliated television stations, public broadcasting stations, film-production companies or multimedia manufacturers. A paper or journal chronicling the experience will be required upon completion of the internship.



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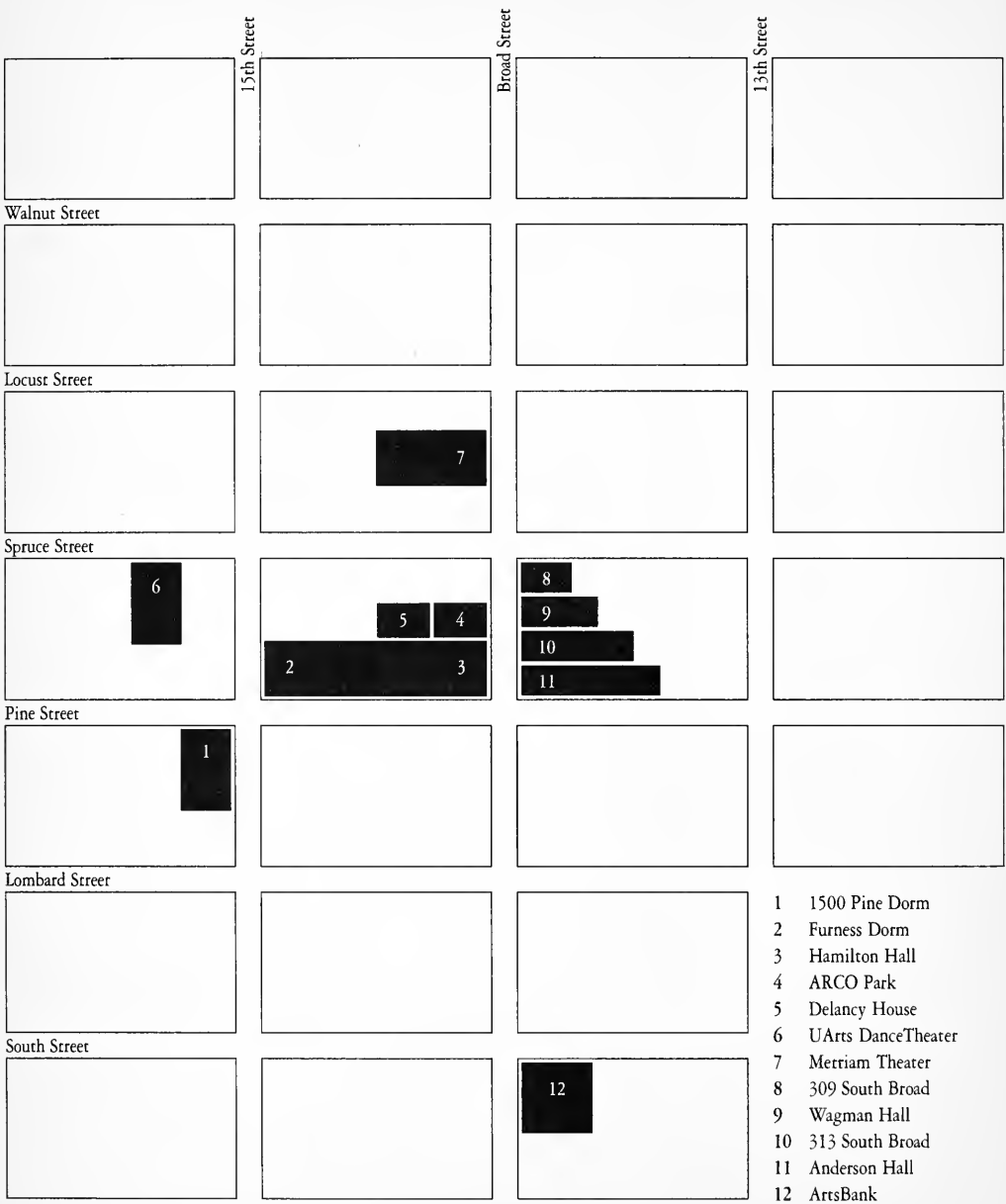
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